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YES BACKSTAGE

ROCK STAR CANDIDS

DON'T PRINT THAT PICTURE

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TOM WAITS' MOVIE

**THE ROCK
NAME GAME**

ROCK HOTLINES: WHO DISCOGRAPHY
DAVID JOHANSEN, ROBERT GORDON
TOM VERLAINE, GUITARS & AMPS
QUEEN, FOREIGNER, JIM MORRISON LP

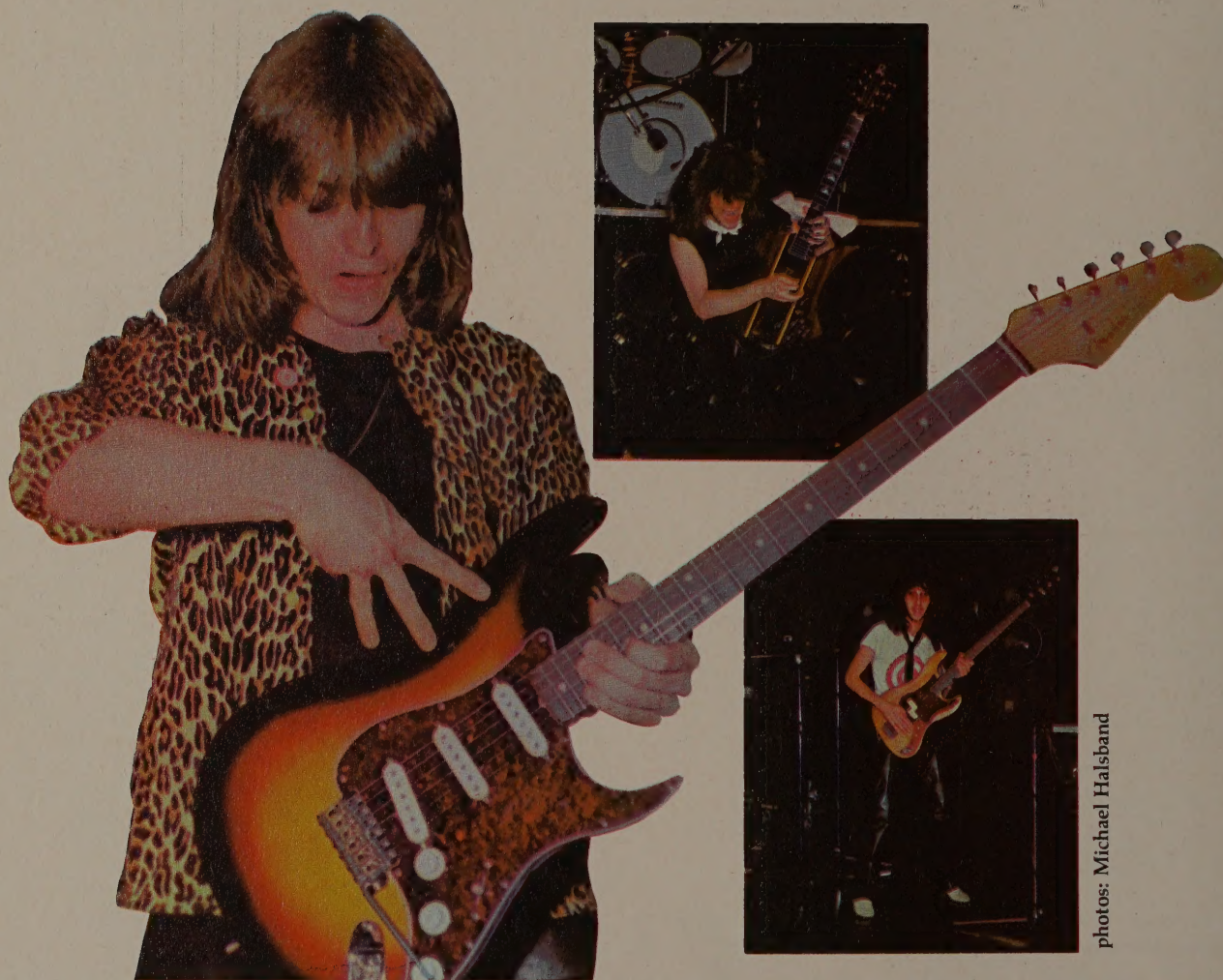
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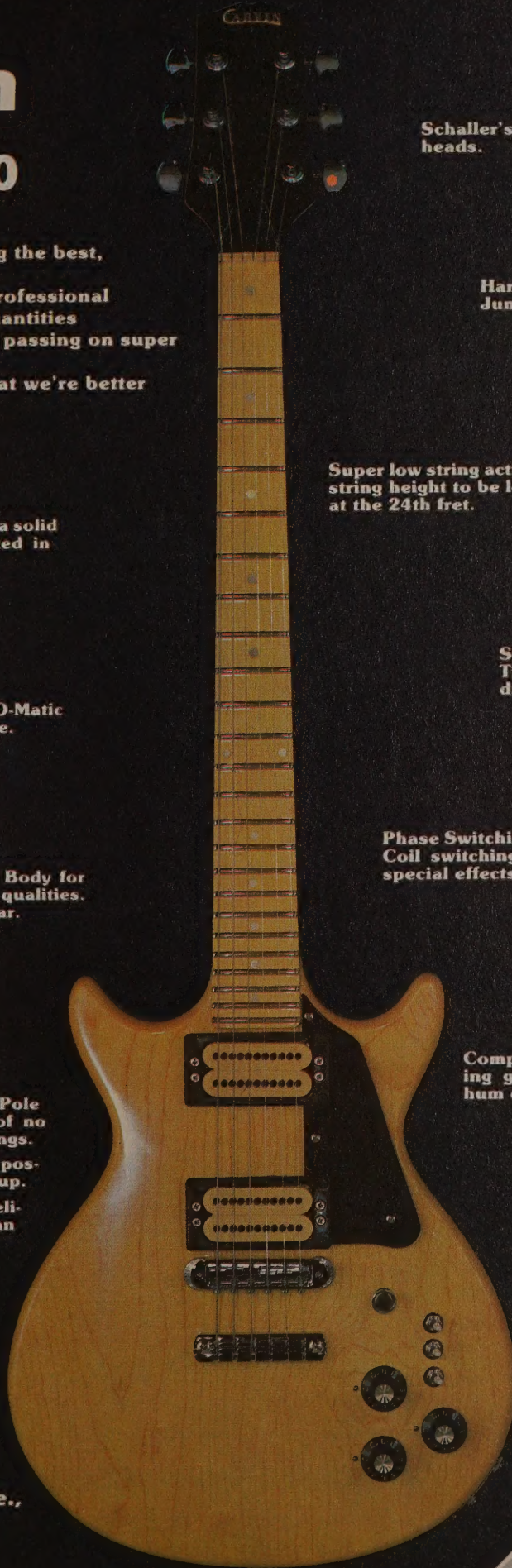
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No. 176
March, 1979

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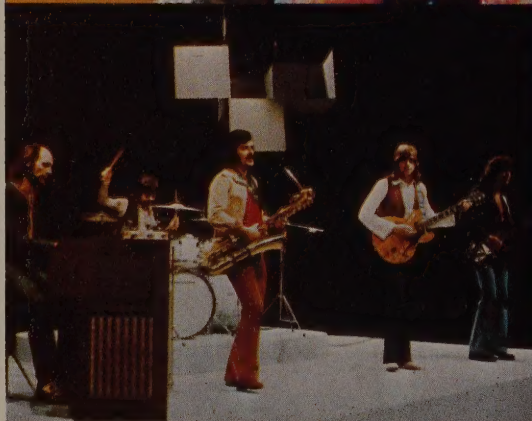
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Executive Editor/William Anderson
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Ruth Cioffi

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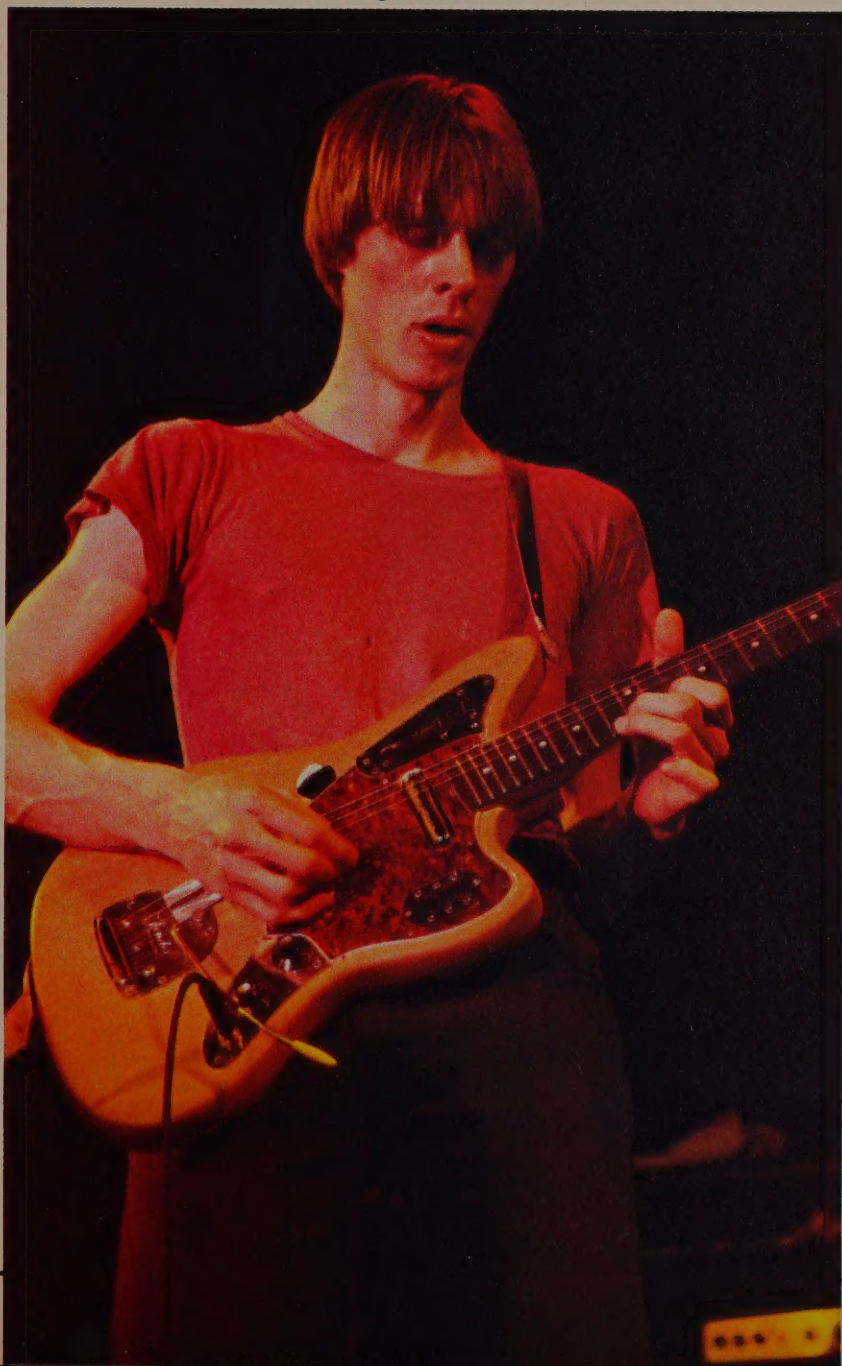
ROCK & ROLL HOTLINE

TOM VERLAINE SINGS SOLO

After two lps and local New York success, Television's breakup came as a real surprise to their fanatically-devoted fans. Many assumed that the breakup was caused by personal problems but leader Tom Verlaine says he just felt that working alone was easier.

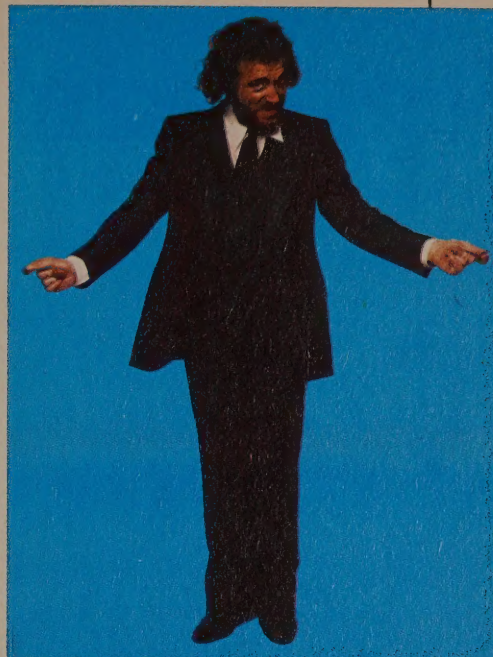
But there's nothing wrong with a little help from old friends, so when Tom began recording his solo album he was joined by Fred Smith — Television's bass guitarist. The lp, untitled as of this writing, is tentatively set for an early '79 release.

Working alone is easier...



Andrew Kent/Mirage

The crowd screamed for more...



COCKER TOUR TRIUMPH

Joe Cocker began his national, 23 date tour with a concert at Washington D.C.'s Warner Theatre that had fans rushing the stage, throwing kisses, flowers and, in some cases, themselves. He performed 21 songs and came back for two encores — the crowd screamed for more but Cocker and his new band had done all the material they'd rehearsed.

"...looking forward to children."



JANIS IAN MARRIED

On September 17th, Columbia recording artist Janis Ian married Tino Sargo in New York City. Sargo, a Portuguese writer and producer, had been dating Janis for the past year — but they've known each other for six years.

Before the wedding Janis, who has lost about 30 pounds and looks fabulous, said she's "very excited about getting married, and looking forward to children."

REINA

HOT BLOODED FOREIGNER

Foreigner fans displayed their civic-mindedness and donated 103 pints of blood to the Red Cross in Virginia. The blood drives (one in Richmond and the other in Norfolk) were keyed around Foreigner's platinum single, "Hot Blooded," and were coordinated by Atlantic Records with the help of the Red Cross, local radio and tv stations, record stores and the press.

This was the largest single collection of blood outside of an emergency situation, the Red Cross reported, and all donors were under the age of 30. Donors received special Foreigner keys as a memento and thank you for their participation.

Foreigner topped off their Blood Drive Day with a concert at The Scope in Norfolk, Virginia where the Red Cross presented them with plaques citing their cooperation.



Donors received special Foreigner keys...

QUEEN'S BOTTOM LINE

This month's "What Will They Think Of Next?" award goes to Queen for sponsoring a nude bicycle race at Wimbledon to promote their new single, a double A-sided release which contains Freddie Mercury's "Bicycle Race" and Brian May's "Fat Bottomed Girls."

The race, which attracted 55 ladies of "all shapes and sizes," provided an ample opportunity for picture taking and the best shot of a cyclist ("dressed" in an airbrushed bikini) will appear on one side of the lp's inner sleeve. The other side will feature a black & white of the group on the steps of a studio in the south of France.

This month's winner...

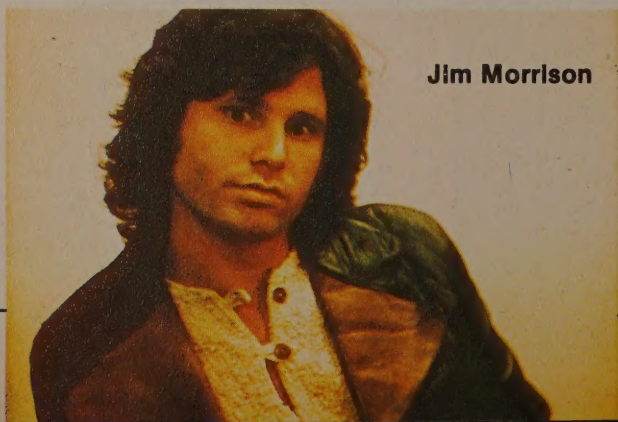


Neil Zlozower

MORRISON'S AMERICAN PRAYER

Jim Morrison

Prior to his death in 1971 Jim Morrison, the legendary leader of The Doors, was working on a recording project based on his original lyrics and poetry. Nothing ever came of the project until original Doors Ray Manzarek (keyboards), John Densmore (drums), and Robby Krieger (guitars) got together with filmmaker-Doors associate Frank Lisciandro and recorded "American Prayer," an album of Morrison's work accompanied by Doors' instrumentals. The lp is being released on the Elektra/Asylum label.



SUPERMARKET SUPERHEROES

On Location With The Kiss Legend: Richard Robinson

First, an exchange with Paul Stanley of Kiss.

Paul: Just like the comic, we're just trying to take things to the next step. Since the beginning there's always been a next step. And the logical next step was the comic book, and after the comic book the logical next step was the movie. After the movie the logical next step is the presidency.

Richard: It's good you have plans. The presidency of what?

Paul: Anything. Anything's possible.

Richard: Wild in the streets with Kiss.

There are many things you can get if you make good in show biz, but the most impressive of all is having your own comic book. From the outside it probably looks like limos, swimming pools, and being beautiful would be more desirable. I admit few stars would trade all that for their own comic book, but you'd be surprised how much soul searching they'd have to endure in saying, "No."

Why is this? The comic book, having your own comic book, is an astounding boost to your ego. That's why. It's a true morale builder to wake up each morning secure that on millions of newsstands across America you're leaping buildings, melting steel with your laser eyes, and performing other feats of legend.

Get it? I don't know too many people who have their own comic. In fact, few actual *people* have ever had their own comic. You have to compete with Prince Valiant, Superman, Spiderman, and Wonder Woman. But some heroes have made the comics. Harry Blackstone was *Super Magician Comics* in the 40's, *Mandrake* is based on a real Mandrake who still performs. *The Beatles* comic books were based on a real group of the same name. And now my pals in Kiss have got their own comic.

I'm disappointed that the *Kiss* comic isn't a regular 35¢ pulp comic. I guess that's a purists objection. The *Kiss* comic is a high class piece of publishing, with sharp color strips on good paper. Gene Simmons tells me that the band tries to control the quality of their licensed products. Gene is also one of those guys who will bend your ear about Marvel comics. Since the first *Kiss* comic sold over a million copies, Gene and Marvel do know what they're doing.

Not everyone in the band takes the same intense interest in the *Kiss* comics, dolls, and other paraphernalia that is flooding through Woolworths, and other



Neal Preston

"Just like the comic, we're just trying to take things to the next step. Since the beginning there's always been a next step..."



Gene is deeply involved in such items as Kiss comics and dolls. He has a natural love of toys and gadgets, especially if they light up and they're Japanese.

American chain outlets that will put Kiss in every shopping mall from here in NYC to Santa Monica Blvd. in LA.

Ace, for instance, when asked about the comics and doll manufacturers laughs and says, "I never even met them. They see a few video tapes, see some pictures, read some press kits and read some history on it and they whip it up."

Gene, on the other hand, is deeply involved in such items as Kiss comics and dolls. He has a natural love of toys and gadgets, especially if they light up and they're Japanese. It's a pastime I share with him, my friend Bob Gruen, and a few other people.

Talking about the comic book, Gene says, "We are inventing, or I did anyway, an award that we're going to give ourselves called 'The Gold Comic Book'."

One of the things that interested me about the Kiss comic was the superheroness of being normal people who become superheroes. To me that was a shift in perceptions about Kiss. In Kiss the stage show, the movie, the album, they are never normal people who become Kiss. They are always Kiss. But in the comic they have chosen to follow the traditional superhero lifestyle. Like Superman and Spiderman before them, they only wear their special outfits and have their special powers when danger lurks. The rest of the time they stand around street corners looking like slightly younger versions of normal people. Some

of them have jobs, like Clark Kent has a job at a paper. It's a Peter Parker mentality, but if you're a superhero, I guess you have the right to make these kind of decisions.

Gene explained it to me. "We had a choice. We could do our alter egos and going back and forth and it's the concept and costumes that gave us the power of Kiss. But that's not very exciting. In other words, it's the real story of Kiss. The guy that's talking to you now is much stronger. When I get up on stage I am

stronger. I can last longer. I can run. I run for an hour and a half and don't get tired. Whereas in regular clothes, you know, it's like the clothes make the man. Any psychologist will tell you if you attack somebody that's nude, a persona who doesn't have any clothes on, he's very very weak, you can put him away right away. But if somebody has got some kind of clothes on that they're comfortable with then they will fight you that much more because they feel more confident.

"It's how much more confidence you have in yourself. All of which sounds like a tangent that I'm going off on. But to make the comic book more appealing and more attractive, obviously, we made us younger, us when we first started to think about the concept of being superheroes and/or rock and roll stars. Which at that age is the same thing.

"You want to be bigger than life, you want to be more important, you want to have people talk about you. There really is no difference between being a superhero and a rock and roll star, it's the same thing. It gets back to the basic point, that we try not to have a distance between us and our audience, so we made ourselves you know ... the point really is that anybody can be Kiss.

"Put some make-up on and let your fantasy go."

On the technical side, Gene is concerned with the quality of the artwork in the Kiss comic. He says that the *Beatles* comics had real cartoony artwork which wasn't realistic. "We are really trying to put out a good comic book, something that's got quality, something that will stay on the stands longer. We're really trying to put out a different kind of thing and not be bound by the 35 cent stay on the stands a month comic."

And what about the comic itself. What is it like to dive into the colored frames to watch people you know suddenly become the Supermans of a generation of kids. It's all done with mirrors, of course. But that doesn't make it any less fun when I see Gene competing with Spiderman or Paul outdistancing The Flash. □

Not everyone on the band takes the same intense interest in the Kiss comics, dolls, and other paraphernalia that is flooding through Woolworths, and other American chain outlets...



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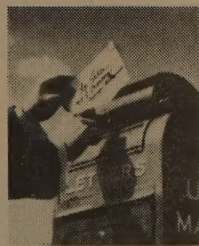
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WE READ YOUR MAIL

Linda Ronstadt

Dear Hit Parader,

I think that most sports are okay. I like to play tennis, football and an occasional game of ping pong. I think that jogging is fine, if you like to run, but I don't really understand what this roller-skating craze is all about.

First Cher was giving those parties and now Linda Ronstadt is skating all over her new lp cover. How did she get into skating? I always thought it was something you did when you were 9 — hardly the kind of thing a worldly-wise rock star would be interested in.

Confused,
Barrie Franklin
Tulsa, Oklahoma

Dear Barrie,

Linda got into the sport through Nicolette Larson, a former backup singer with Neil Young, who got her first pair of skates from Emmylou Harris. Emmylou was first introduced to roller-skating by singer/actress Mary Kay Place. (Ed.)

Queen

Dear Hit Parader,

Since Heart put out an album and a song called "Little Queen," why doesn't Queen put out an album and/or song called "Little Heart"?

Ken Barager
Fort Frances, Ont.

Dear Ken,
Cute! (Ed.)

Hall & Oates

Dear Hit Parader,

I really love Hall & Oates' new album, especially the song "It's A Laugh." But I don't understand why they called it "Along The Red Ledge." Does it mean anything or did they just like the way it sounds? No one can figure it out.

Rita S.
Topeka, Kansas

Dear Rita,
The title of the album comes from a



The Ramones, left-to-right: Johnny, Marky, Joey and Dee Dee.

Kenneth Patchen poem. "The red ledge represents the life force movement, moving through life," says Daryl Hall. (Ed.)

Ramones

Dear Hit Parader,

I read your magazine every month and I really love the articles you print on groups from New York, like Patti Smith and the Ramones. But what I really wrote to ask was — is it true that Mother Ramone was reluctant to let her 5th son, Marky, join the band?

Ramones Rule!
Danny Banks
New York City

Dear Danny,
Reluctant? Are you kidding? She's always been after Marky to get a job. (Ed.)

Todd Rundgren

Dear Hit Parader,

I was really pleased to see your article on Todd Rundgren. It's nice to see someone who deserves his fame (and more) get some recognition in your magazine. Todd will never pull a commercial "sell-out," and those of us who follow him know it. He will always be a true star.

However, there is something in your article which needs clearing up. It's true that Kasim Sulton wasn't playing

with Utopia for awhile but now he's back, and they're performing their hearts out, as usual.

Let's see more Todd articles in the future!

Jana Koenig
Champagne, Ill.

Elton John

Dear Hit Parader,

My best friend and I really love Elton John. We have followed his, and Bernie's, career from the beginning. What we would like to know is why Elton has stopped touring and what will his plans for the future be.

We can't seem to get the truth anywhere. We get everything from illness to being arrested. Just no honest answers. You're the only magazine we have found that will give its readers accurate information. Please help us.

Elton is a lot more than just a singer/pianist to us. We love and care for you, Elton John! We miss you!!

Glenda & Rebecca
Rudy & Fort Smith, Ark.

Dear Glenda & Rebecca,
Elton says that while he enjoys doing an occasional show (like the week he did at the Rainbow in London last year), he doesn't want to go back out on another major tour, with "all that machinery..." (Ed.)

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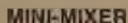
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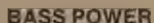


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The MICRO-SYNTHESIZER creates many of today's most popular lead synthesizer voicings at a fraction of the normal cost for such capabilities. In addition, it is a powerful processor of basic guitar sound. Its four voices—Guitar, Octave above, Sub-Octave, and Distortion—are completely independent and continuously mixable. The MICRO-SYNTHESIZER modifies these signals with envelope control for "bowed" and "blown" sound, and with particularly potent filtering featuring highly variable sweep options—the key to exact synthesizer simulation. The sweep can be de-selected for variable frequency filtering, and the Resonance control sets the sharpness and boost of the filter.

The Trigger slider permits exact adjustment to individual playing style, and also creates the possibility of playing lead lines with filtering against softer unfiltered chords. Moreover, a special preamp gain trim can be calibrated by the user for perfect matching to any pick-up output. Steel guitar, organ, and violin simulations (detailed in the instructions) are just a few of the multitude of possible effects. The introduction of the MICRO-SYNTHESIZER means that, without mortgaging your home or surrounding yourself with a wall of electronics, you can rise above the inherent limitations of guitar to broader horizons of sound.



Now there's **BASSBALLS**, an accessory designed especially for *bass guitar*—created to explode the bass into the bigger sonic dimensions enjoyed by the lead guitarist. **BASSBALL's** two sweeping, dynamic filters, responding sensitively to attack variations, are critically tuned to the deep, masculine vocal resonances. And no bass with any amp has ever had so much rich, harmonic power. The bass player with the macho of **BASSBALL's** is like Clint Eastwood with a .357 Magnum. You know people are going to pay attention! P.S. Paul McCartney bought the first one!



A trap set in a package scarcely larger than a pocket calculator! Large Scale Integration makes it possible at an unheard-of price. The RHYTHM 12 offers a full dozen patterns, all realistically and dynamically voiced. The Rock patterns, especially, throb with a cooking groove never before produced by a rhythm unit. Also featured are Latin, Reggae, and ¾ beats. The unique Start/Stop touchpad always brings in the rhythm selected at the top of the beat. Wide range Volume and Tempo controls are included, and high output level ensures good volume with the smallest amps.



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CT•SPINADDICT•SPINADDICT

by
JAMES SPINA

The glut begins. Holiday gear up. Alternative homework. Excess vinyl. What ever ... there are tons of records demanding praise and rejection and though I know that I seem to say this every time, this time it is the biggest in Spinaddict's history. Groups such as Devo, The Ramones and people such as Dave Edmunds and Linda Ronstadt should get much more space than the few lines allotted here so do me a favor and pick up a dictionary to fill out the space either positively or negatively, whatever the space demands.

DEVO "ARE WE NOT MEN?" (WB) I am not that concerned with the devolution pretensions draped around the publicity concerning these ugly Americans. The open ended music tactics that brought them to the attention of Eno is what matters in this disc of compulsively manic music. The fact is that I'm not really sure just how great they might be were Eno not in the production helm. Frankly, their plastic bag head image bores the hell out of me. That sort of exhibitionist junk went out years ago.

It is the sound that locks me in to this band ... a shatterbox of jerky rhythms, psychotic vocals and electronic irregularities. The whole mood incurred is at once disconcerting yet vaguely and hypnotically satisfying. The "no" answer to "Are We Not Men?" occurs because 'men' signifies a completed state in the growing process and these dreadfuls are ever infants with all chances of growing seemingly forever opened. I can only hope that that diffusion of alternatives remains part of the group's reputation. Commercial? Hopefully never and therein lies musical success for Devo.

CRAWLER "SNAKE, RATTLE AND ROLL" (ATLANTIC) As far as I'm concerned the spectre of Paul Kossoff remains and anyone vaguely familiar with the prejudices of Spinaddict knows that's a positive step. The funkier moments are basically keyboard swirls by John "Rabbit" Bundrick and when lead singer Terry Wilson-Slessor mellows in the upper

registers he actually does Paul Rodgers one better. I wonder if Free ever realized the genre they were on the verge of perpetrating?

THE PIRATES "SKULL WARS" (WB) I always had a hard time explaining my affinity for groups such as ZZ Top and BTO to fellow anglophiles. The Pirates (like it or not limey lovers) work out in that same alley. Mick Green has semi - sidetracked his signature of lead - rhythm licking in favor of a more leadened power chord approach this time around but the effect is no less startling. It is hard to believe that this same group was kicking around at the same time as The Who and now it is the Pirates that rate top relativity.



NICK GILDER

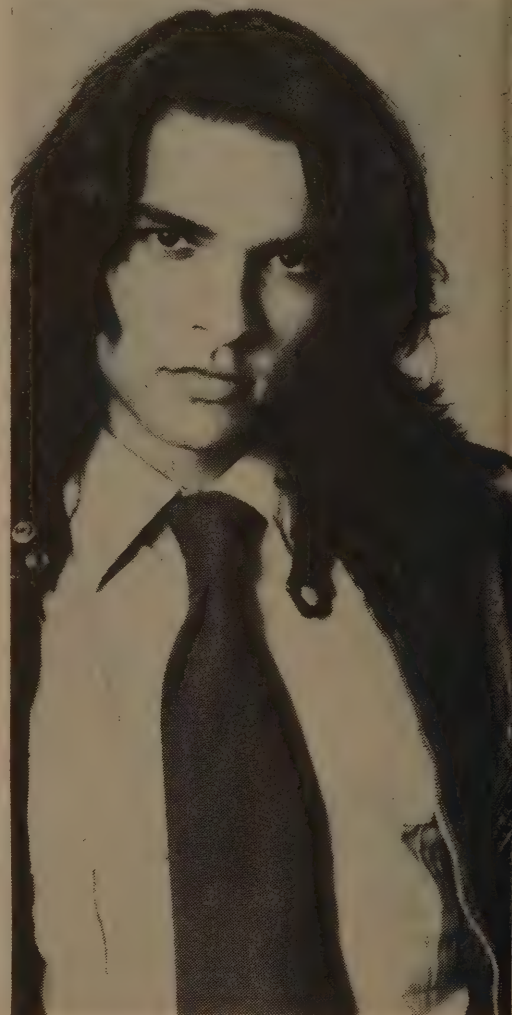
NICK GILDER "CITY NIGHTS" (CHRYSALIS) When songs such as "Hot Child In The City" dominate the radio charts rather than just providing occasional moments of brilliance we'll know that the forces of pop and roll have finally triumphed. Gilder has a pop pixy voiced like a dejected angel and versed in an endless display of catchy riffs and quotable quips that stagger in the space of three minutes per song.

10CC "BLOODY TOURISTS" (POLYDOR) Though the pun posing is still a bit heavy handed 10CC have maintained their brand of lovable rock attitudes without sacrificing the usual shred of intelligence. The loss of those gizmo guys hasn't hurt Stewart and Gouldman at all while the addition of cult figure Duncan Mackay has been a distinct (though as yet unfulfilled) plus.

THIRD WORLD "JOURNEY TO ADDIS" (WB) The cycle stands com-

pleted. Reggae now leaves me completely cold.

BABY GRAND "ANCIENT MEDICINE" (ARISTA) A remarkable improvement over their first album, this band takes some precious and pleasing new steps in the realm of pseudo-progressive rock never falling to the slick - sickness of a Kansas or the studied stupidity of a Yes. Though I don't usually go in for this sort of stuff, Baby Grand does it with enough strength (especially bassist Carmine Rojas) and style (especially guitarist Eric Bazilan) to make the whole thing worthwhile.



REGGIE KNIGHTON

"THE REGGIE KNIGHTON BAND" (COL. ARC) Reggie's music would be magnificent if only his words didn't get so corny and ridiculous in that lame attempt to always stay outside the ordinary. Subject matter such as Clones, Police-pop stars, aliens, gun girls and lear jets are insufficient and artificial next to the outstanding riffing and vocals of Reggie. P.S. Roy Thomas Baker should be banned from all future production projects. This guy is a prissy Queen in every sense of the word. Never one to 'man' a dial, all he does is twiddle and that makes me sick.

RAY CHARLES "LOVE AND PEACE" (ATLANTIC) One of my long standing idols goes disco and momentarily instigates nothing more than a one line dismissal.

SPITBALLS (BESERKLEY) A label of all stars puts together an all-star recording session with each artist getting a chance to cover one of his favorite songs. Best of the batch is Sean Tyla on "Bad Moon Rising" and "Knock On Wood". One clunker goes to Johnathan Richman's anemic vision of "Chapel of Love". This guy is a duffy fake right up there with Wayne Newton and Bobby Vinton.

THE BAY CITY ROLLERS "STRANGERS IN THE WIND" (ARISTA) What happened? Here I am busy as hell defending these guys and what do they do? They go and make an album equal to all the dreadful things ever said about them. "Where Will I Be Now" is right. My name is mud. My reputation shot by a clump of idiots succumbing to their own flac detractors.

THE SHIRTS (CAPITOL) Does the world need an east coast version of the Jefferson Starship? Nope.



PETER C. JOHNSON

PETER C. JOHNSON (A&M) Strange (adj.) Could also use unusual, odd, queer, fantastic, alien, outlandish, exotic, eccentric, mysterious and silly in a way that makes him instantly likable if not commercial. I once went out on a limb saying that this guy Peter Ivers would be a huge star in spite of and because of all these same qualities. It never happened so I'm not going to risk jinxing Johnson's career by demanding that you perpetrate his unique sound. Just go out and get this record and don't tell anybody who told you to do it.

THE SONICS "ORIGINAL NORTHWEST PUNK" (FIRST AMERICAN) The title of this excellent reissue says it all. This stuff dates back to around 1964. The basic ingredients for today's new wave are rooted in records such as this. If you don't have it

already or if 1964 falls close to your year of birth snatch it up, thanking God for second chances.

JIMMY CLIFF "GIVE THANKX" (WARNERS) As the real root boys begin to bore this one time dismissable entertainer takes on new and even more daring tactics.



TREVOR RABIN

TREVOR RABIN (CHRYSLIS) Here is one of those characters that deserves much more than just a one line mention in some massive record column. Rabin plays every single instrument on this record except the drums. His guitar playing is so hot that he almost doesn't need a drumtrack. But that instrumental virtuosity is only one tenth of the picture. Trevor also has a mighty voice and pen. He comes from an excellent South African band called Rabbit (although his record biography makes no mention of this fact) and I only bring up the name Todd Rundgren not as a musical comparison but because Rabin seems stocked with the same exceptional possibilities of that wizard.

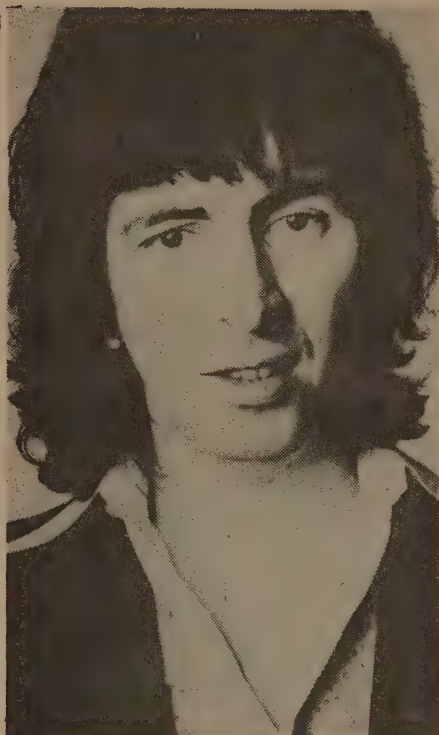


DAVE EDMUNDS

DAVE EDMUNDS "TRACKS ON WAX 4" (SWANSONG) This record is so good that I am intimidated about reviewing it. Imagine if you will a guitarist so hotshot that he doesn't even have to prove it; a producer so resourceful he doesn't even have to resort; an artist so unique, he doesn't even have to be original. Edmunds doesn't rediscover musical idioms such as rockabilly, new wave pop and power pop. He reinvents them. Proof positive that ravers from another era (lump Nick Lowe into this) can more than make it in these modern times.

ARLYN GALE "BACK IN THE MIDWEST NIGHT" (ABC) This guy is produced by Mike Appel. Appel once managed Bruce Springsteen. Now when Rolling Stone commanded that Bruce was the future of Rock and Roll Appel obviously took that to mean that in the future everyone should sound like Bruce. Get the picture?

RIZILLOS "CAN'T STAND THE RIZILLOS" (SIRE) Truer words were never spoken. This bunch wouldn't recognize an original idea even if it came up and stomped on their horrendous faces.



AL STEWART

AL STEWART "TIME PASSAGES" (ARISTA) This is a clear case of a one-note man ("Year of the Cat") totally at a loss when it comes to changing directions. The best he could do was change record labels and hire some classy people to do things like play alto saxes, design covers and drown his deceptions in strings. Things were better in the pre-cat days when he devoted most of his records to passages copped from psychotherapy sessions.

HEART "DOG AND BUTTERFLY" (PORTRAIT) One side is lighthearted, the other heavy-hearted. Both could do with a pacesetter of original beats. The whole shift in moods is quite needless. Both cases stand still as nothing more than derivative heartless.

LINDA RONSTADT "LIVING IN THE USA" (ASYLUM) Nice haircut Linda. Anything else new? What's that? You want to turn me on to this songwriter by the name of Elvis Costello? You think it would be keen to cover "Love Me Tender"? J.D. and Warren need some dough? Berry is back? Nice haircut Linda. What else is new?

THE MUFFINS "MANNA/MIRAGE" (RANDOM RADAR RECORDS) I like to recommend one record each month that toys with obscure areas of progressive doodling while still being able to comply as some sort of background music for whatever sick and boring things you might be up to in your private lives. Past recommendations have included Eno and Cluster,

Jade Warrior and The Art Bears. This time around we chose The Muffins if only for the fact that these loonies make do with piccolos, clarinets, cereal box whistles, tubas and a heap of other dusty music makers to get their sound across. Luckily none of it gets pretentious.

THE BEACH BOYS "M.I.U. ALBUM" (WARNERS) When will this hoax end? The Beach Boys haven't made any passable music in this decade. Their time came and went and I for one don't regret that passage one bit. STOP ALREADY!!!

TOMMY HOEHN "LOSING YOU TO SLEEP" (LONDON) If someone had asked me to guess who this was I would have answered Alex Chilton and Big Star without a moments hesitation. Wrong of course but that doesn't mean you should hesitate about buying it immediately. Chilton clone or not, this guy is amazingly rock and soulful in that masterful Memphis way. Big Star-Big Fan Jon Tiven even shares a songwriting credit on one of the cuts. That only qualifies it as an instant classic.



THE RAMONES

THE RAMONES "ROAD TO RUIN" (SIRE) Lead guitar bits. Traces of acoustic guitar. Vocal harmonies. Don't

panic. The Ramones have lost nothing when it comes to providing the bare essentials of the sound they pioneered and continue to plow in their own inimitable style. I shudder to think of all the music that wouldn't have happened if these guys had decided to become parking meters on Austin Street in Forest Hills. Yes, "Ruin" is a progression and sure, the sound is at times quite delicate and soft in its own head banging way but this foursome has every right to move up and over the rash of imitators they have inspired.



Eric Meola

BLUE OYSTER CULT

BLUE OYSTER CULT "SOME ENCHANTED EVENING" (CBS) Now think very carefully. Do you really need a live version of their one good song ("Don't Fear The Reaper")? Do you really need yet another stab at "We Gotta Get Out Of This Place"? And dare you bother with some group stupid enough to try improving on The MC5's "Kick Out The Jams"? This group has kept me apart from a vast number of adoring music critics for years now. It seems that I am the only person in print who thinks they stink.

BLONDIE "PARALLEL LINES" (CHRYSALIS) One broad and four bumpkins totally bleached out.

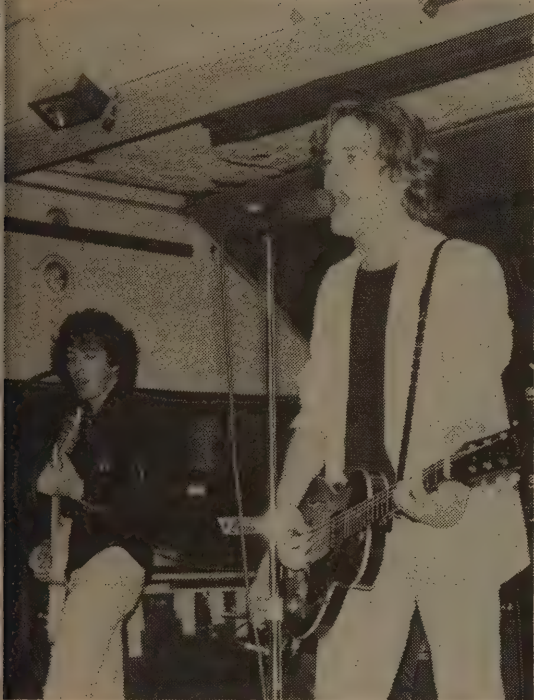
GOLDEN EARRING "GRAB IT FOR A SECOND" (MCA) There will be no Blue Cheer ROCKIRONROLL Award this month. These earrings are just clip-ons.

KLAATU "SIR ARMY NIGHT" (CAPITOL) So the truth is finally out. Klaatu is not the Beatles. They are really the Moody Blues. How come no one invited them to join in the making of the Sgt. Pepper movie? / Their total lack of musical and personal identities would have made them naturals for any part Stigwood so desired.

HALL AND OATES "ALONG THE RED LEDGE" (RCA) Welcome back to rock and roll. I thought that a split might be the only salvation for this obviously talented twosome but "Ledge" proves that there is lots of life left in this marriage. □

THE ROCK AND ROLL NAME GAME

by Lisa Robinson



David Johansen recently said with a smile, "My mother named my band."

You know the old joke. A movie starlet was sitting in a Hollywood cafeteria, ready to order lunch. "I'm hysterical," she said to her companion. "I have to be at Universal in a half hour and I haven't picked a new name for myself." She orders a ham sandwich on rye with mayonnaise, and the waitress yells out, "One Virginia Mayo!"

How do you think rock bands pick their names?

In the 1950s, groups were all called the somethings — the Teenagers, the Platters, the Five Satins, the Moonglows.

In the 1960s, things got a little more creative. The Beatles (originally the Silver Beatles for about three minutes) took their name as a play on Buddy Holly's backup group, the Crickets. (Obvious pun intended — the BEATles, instead of the Beetles.)

The Rolling Stones (originally the Blue Boys) named themselves after one of blues singer Muddy Waters' favorite expressions.

Other groups — particularly the San Francisco bands — were influenced by the prevalent drug culture. The Jefferson Airplane was an ancient hippie expression for a marijuana holder. There was the Grateful Dead, Quicksilver Messenger Service, Big Brother and the Holding Company (and the lesser known but no less imaginative Dow Jones and the Industrials).

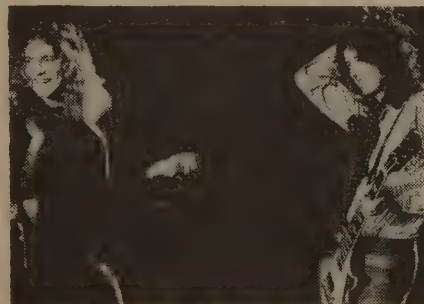
The 1960s had some funny band names



Foreigner said they settled on that because they all "felt that they had all come from somewhere else."



The Velvet Underground got their name from a paperback book, an expose of the S&M scene.



Robert Plant laughed when he said that Led Zeppelin was "tongue in cheek, soaring heavy metal."

— Mogen David and the Grapes of Wrath, the Thirteenth Floor Elevator, the 1910 Fruitgum Company, Ultimate Spinach, Moby Grape, the Shadows of Knight.

The Who named themselves with a nod to the mod, pop art concept. The Velvet Underground got their name from a paperback book, an expose of the S&M scene. Rumor has it that the Blue Oyster Cult was penned when manager Sandy Pearlman discovered something called Blue Point Oysters in a cookbook.

There are the names of places — Boston, Chicago, Kansas, and now a group called New England. There are the real



Other groups — particularly the San Francisco bands — were influenced by the prevalent drug culture. The Jefferson Airplane was an ancient hippie expression for a marijuana holder...

oddball names — Lynyrd Skynyrd named after Leonard Skenner, a favorite gym teacher.

Bruce Springsteen's E Street Band must be named after a street in Asbury Park. Robert Plant laughed when he said that Led Zeppelin was "tongue in cheek, soaring heavy metal."

Rod Price says that Foghat was made up by Dave Peverett "in a Scrabble game." The Babys' Michael Corby said they chose that because "it meant nothing, but it was a way for us to avoid categorization." Journey got their name from a radio contest. "You should have heard some of the names sent in," says Journey's Gregg Rolie, "Hippiepotumus, Rumbleforeskin..."

Meat Loaf himself had that nickname since high school, and it stuck. Foreigner said they settled on that because they all "felt that they had all come from somewhere else."

George Clinton says that Parliament/Funkadelic got their name from this combination: "In the 1950s groups were named after cigarettes... like the Chesterfields. Funkadelic was the psychedelic 1960s. I combined funk with psychedelic."

Whether it's the cute Rascals, clever Kinks, druggy Kaleidoscope, or the off-the-wall Cat Mother and the All Night Newsboys, rock band names have always been an amusing part of the culture.

The 1970s and punk rock has seen even more bizarre, free-wheeling names: Devo, the Sex Pistols, the B-52s, Pere Ubu, Dead Boys, the Voidoids, Television, the Ramones. (One possible source for that band is Paul McCartney's first stage name: Paul Ramone.)

Of course, there are always those bands who stay close to home. Patti Smith, David Bowie, Linda Ronstadt, Bob Dylan, Elvis Presley, Elton John, and many more stick to their own names. As David Johansen recently said with a smile, "My mother named my band."

□ From Lisa Robinson's "Rock Talk" □

MOODY BLUES

Time Warp Cosmology

by J.C. Costa



RETNA

the group to be replaced by Swiss "keyboard man for all seasons," Patrick Moraz, on the eve of the Moodies World Tour. And *Octave* certainly doesn't buttress any arguments for the group's continued survival. The album is a haphazard, desperate affair that cannot hope to survive close scrutiny, either for the glut of cloying synthesizer textures or the astonishingly vapid lyrics.

"Steppin' In A Slide Zone," the turgid John Lodge drone that opens side one had a brief life on the U.S. singles charts before plummeting into oblivion. Hayward makes it quite clear that the song was far from a unanimous choice as a single release: "If you'll remember, we used to have our own record label (Threshold) and more control over what we released. Now that's over and we're back with Decca (London in the U.S.) where we don't really have a say over what gets released. Eh ... I don't think I would have chosen that particular song."

Because of its extraordinary verve, humor and specificity of images — for a Moody Blues song — Hayward's "Top Rank Suite" might have been a better choice. A

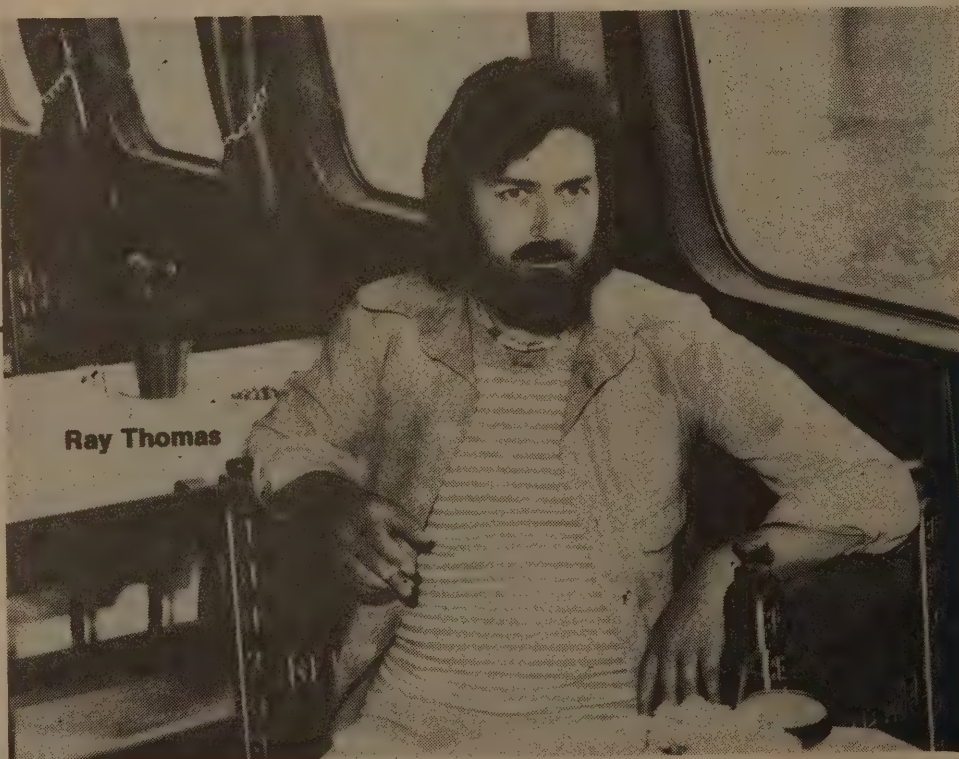
(continued on page 57)

"Survival/Nothing more than survival"

John Lodge*

Just when some of us thought we'd heard the last of the Moody Blues' "petit cosmology," Messrs. Hayward, Lodge, Pinder, Edge and Thomas pop up with a new group recording, *Octave*, and a scheduled world tour. Cynics in the crowd may see this as a purely mercenary, "career-salvage" move, but Moodies guitarist and co-warbler Justin Hayward, speaking via transatlantic phone, expressed amazement that this possibility could even be considered: "They think that, eh? Well they're wrong. We've all been busy with individual projects (a raft of solo lp's, largely forgettable) for the last few years, and the time just felt right for us to record together. We've never really broken up as a group. We've stayed in touch, coz we always knew we'd make another album together."

Hayward's protestations would seem more convincing if Michael Pinder hadn't left



Ray Thomas

David Hill RETNA

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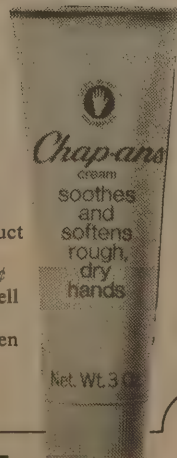
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by Lisa Robinson



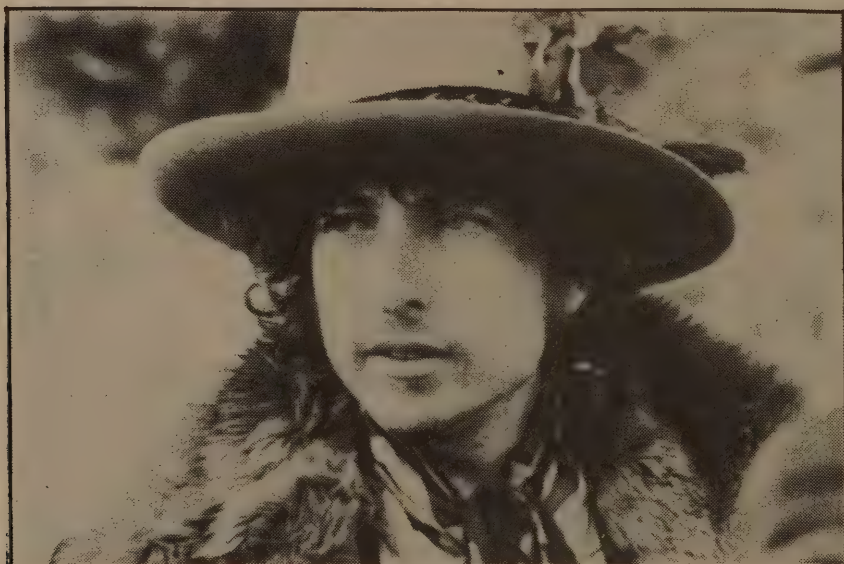
Approved Bay City Rollers



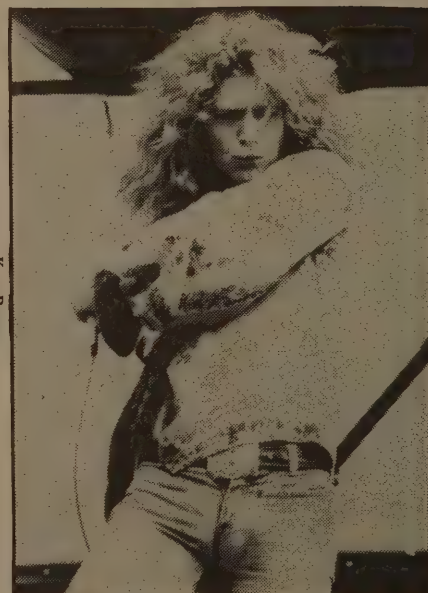
Approved Freddie Mercury



Approved Black Sabbath



Approved Bob Dylan



Approved Robert Plant

Barry Levine/Mirage

Ken Regan

Jimmy Page doesn't want any flab around his stomach to show. Robert Plant is concerned with his chin. Patti Smith likes her cheeks to look gaunt. Bob Dylan never wants to be seen with a smile. The Bay City Rollers must be wearing Roller clothes, with no cigarettes in sight, and never are photographed with girls. Image. Supposedly freewheeling rock

stars are concerned with it as much as a prima donna movie star looking at stills, and lately "photo approval" (or disapproval) has become one of the biggest trends in rock.

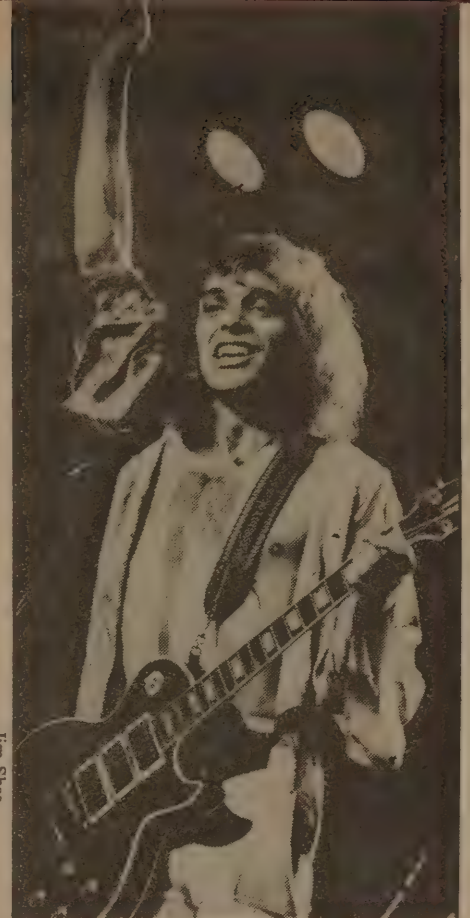
Bruce Springsteen, Aerosmith, Journey, Kansas, Boston, Fleetwood Mac, Peter Frampton, Linda Ronstadt, Black Sabbath, David Bowie, Iggy Pop,



Approved Patti Smith



Approved Linda Ronstadt



Approved Peter Frampton



Approved Fleetwood Mac



Approved David Bowie



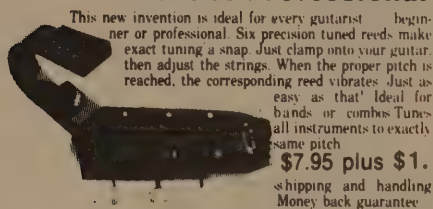
Approved Journey

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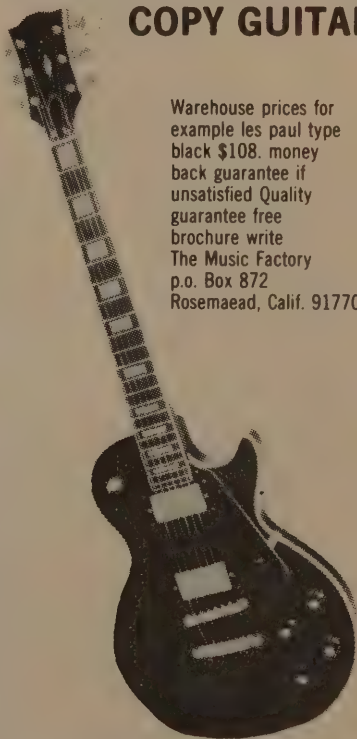
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Approved Jimmy Page

Jethro Tull, Foreigner — these are just a few who like to pick their pictures.

Often what you'll see on the cover or inside your favorite rock magazine is something that has been handpicked, or at least looked over, by the musicians involved who feel they have the right to control what people see — just as they would be careful about what they would say in an interview.

How does this work?

It's simple. The group decides who can have a photo pass for a concert. Or they take an "official" photographer along with them on tour. He or she takes pictures. The group approves the ones they like, and those snaps are made available (and this does not always mean for free, although sometimes it is the case) to the press.



Approved Bruce Springsteen

But it was not always this way.

In the "old" days — the 1960s — most bands had one publicity photo. It is unlikely that that photo was ever seen by the band let alone approved. Most interviewers took their own pictures, or dragged along a photographer to get "exclusive" shots for the few existing rock magazines.

The first known instance of "photo ap-

proval" may have been in the early 1970s when David Bowie took his personal photographers (first Mick Rock, then Lee Black Childers) on the road. These were the days of David's very carefully guarded Main Man image, and no one else was given a photo pass to shoot his concerts.

By 1975 photo approval was getting stronger. Led Zeppelin took photographer Neal Preston on tour with them and the Rolling Stones had three official photographers — Ken Regan, Annie Liebovitz and Christopher Sykes.

"The trend is definitely going that way," says Neil Preston. "As rock and roll became more lucrative, so many people wanted to photograph rock bands. Photo approval, as far as I remember, was a way to gain access to a group. So many people wanted to photograph a group like Led Zeppelin, for example, that if you told the group you'd give them photo approval, you'd have a better chance of gaining access."



Approved Kansas

In many cases, this is a pain in the neck for photographers and publicists. Rock stars often sleep all day with little regard for newspaper or magazine deadlines. The photographers have to wait around for hours to set up a slide show in some hotel suite, or hang out while the musicians look through acres of contact sheets, before any can be printed up.

Photographer Richard E. Aaron says this hasn't caused him any problems. "I've never had any trouble, really. Sometimes though, you have to wait a month or two" (as he did with Fleetwood Mac) "to get them approved."

Do photographers worry about sending slides to a band who might copy them? "Well," says Aaron, "You can worry, but there's nothing you can do about it. If they say they don't like them, then I do want them to destroy them in front of me, or send them back and I'll destroy them."

What's amusing about this all is that many photographers and press agents swear that the groups, almost without fail, always pick out the worst shots.

And one photographer claims that you can show any band a batch of photos, they'll turn some down, and later on you can show them the very same rejected pix and ... you guessed it, they'll be approved. □ From Lisa Robinson's 'Rock Talk'.

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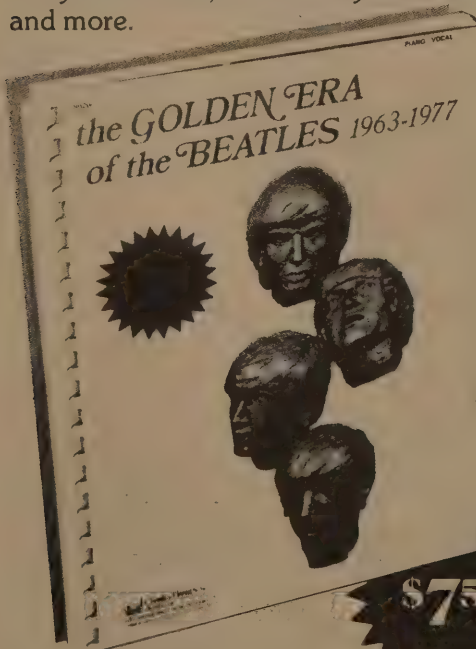
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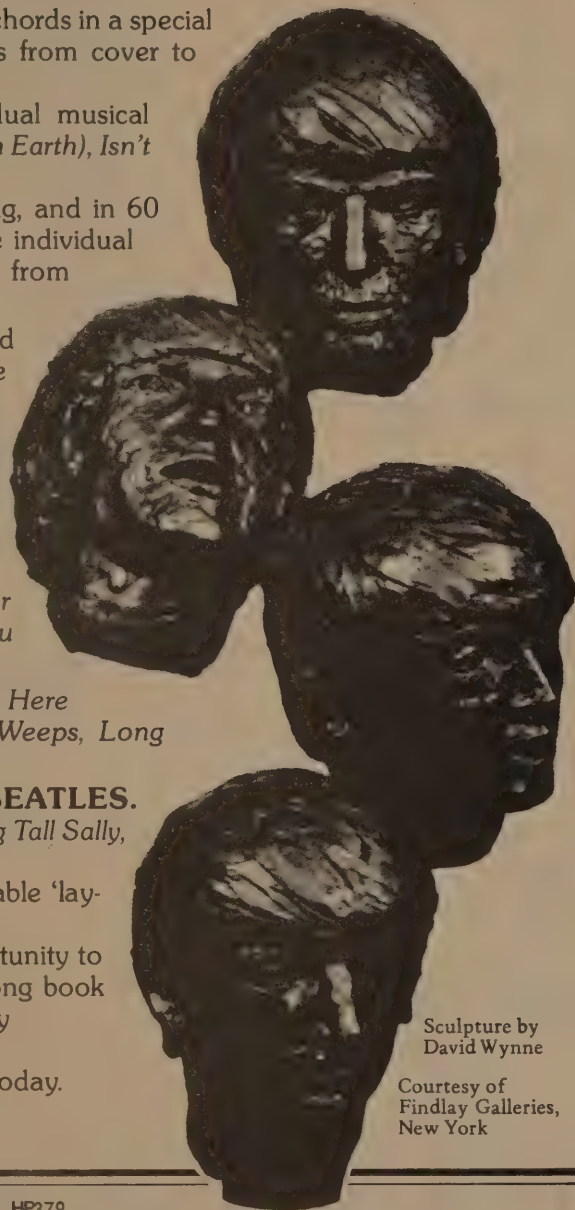
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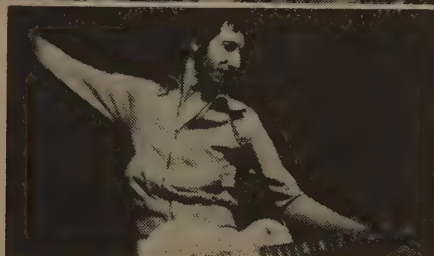
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ALBUMS

MY GENERATION, Decca (DL 74664), 4-25-66
 HAPPY JACK, Decca (LP 74892), 4-24-67
 THE WHO SELL OUT, Decca (DL 74950), 12-25-67
 MAGIC BUS, Decca (DL 75064), 9-30-68
 TOMMY, Decca (DXSW 7205), 5-19-69
 THE WHO LIVE AT LEEDS, Decca (DL 79175), 5-11-70
 WHO'S NEXT, Decca (DL 79182), 8-2-71
 MEATY, BEATY, BIG AND BOUNCY, Decca (DL 79184), 11-1-71
 QUADROPHENIA, MCA (MCA 2-1004), 10-22-73
 ODDS AND SODS, MCA (MCA 2126), 10-7-74
 A QUICK ONE (HAPPY JACK)/THE WHO SELL OUT, 11-18-74
 MAGIC BUS/THE WHO SING MY GENERATION, 11-18-74
 THE WHO BY NUMBERS, MCA (MCA-2161), 10-6-75
 WHO ARE YOU, MCA (MCA 3050) 9-78

SINGLES

I Can't Explain B/W Bald Headed Woman, 12-21-64
 Anyway, Anyhow, Anywhere B/W Anytime You Want Me, Decca (45-31801), 6-7-65
 My Generation B/W Out On The Street, Decca (45-31877), 11-29-65
 The Kids Are Alright B/W A Legal Matter, Decca (45-31988), 7-18-66
 I'm A Boy B/W In The City, Decca (45-32058), 12-19-66

Whiskey Man B/W Happy Jack, Decca (45-32114), 3-20-67
 Doctor, Doctor B/W Pictures Of Lily, Decca (45-32156), 7-3-67
 I Can See For Miles B/W Mary-Anne With The Shaky Hands, Decca (45-32206), 10-9-67
 Call Me Lightning B/W Dr. Jekyll & Mr. Hyde, Decca (45-32288), 3-25-68
 Magic Bus B/W Someone's Coming, Decca (45-32362), 8-5-68
 Pinball Wizard B/W Dogs Part II, Decca (45-32465), 3-17-69
 I'm Free B/W We're Not Going To Take It, Decca (45-32519), 6-30-69
 The Seeker B/W Here For More, Decca (45-32670), 4-6-70
 Summertime Blues B/W Heaven And Hell, Decca (45-32708), 6-29-70
 See Me, Feel Me B/W Overture From Tommy, Decca (45-32729), 9-7-70
 Won't Get Fooled Again B/W I Don't Even Know Myself, Decca (45-32846), 7-5-71
 My Wife B/W Behind Blue Eyes, Decca (45-32888), 10-18-71
 Join Together B/W Baby, Don't You Do It, Decca (45-32983), 6-26-72
 The Relay B/W Wasp Man, Decca (45-33041), 11-20-72
 Love, Reign O'er Me B/W Water, (MCA 40152), 10-29-73
 The Real Me B/W I'm One, (MCA 40182), 1-7-74
 Postcard B/W Put The Money Down, (MCA 40330), 10-28-74
 Squeeze Box B/W Success Story, (MCA 40475), 11-3-75
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PREMONITION OUTDONE

Gene Simmons And Richard Robinson Talk About Illusions

ROBINSON: I enjoyed that photo of you and Cher on the cover of *National Star*. You looked like the Lone Ranger with that handkerchief over your face.

SIMMONS: I've got to tell you the low down on this. I have not done any press with these people. I've kept away from everybody. Cher and I have gone out maybe three or four times to restaurants. And those times we were surrounded. Those things around my face are not Lone Ranger things, they were the napkins from the restaurant. I don't carry those things around with me.

Then Cher was doing a photo session. The photographer had been Cher's photographer for the last five or six years. He said, "Hey, get in the picture. We'll take some pictures of you. We'll just give you guys the negatives." I said, "Sure. That sounds nice, as long as you promise me nobody's going to see them." He said, "Yeah, just trust me." Right before he took the shot I said, "Wait a minute, behind her head." And next week the cover of *Star*. He was bought out. I don't know how many thousands of dollars. I know that Cher's old manager, a wonder-

ful person, was offered ten thousand dollars by one of those magazines for a picture of me without make-up. They just don't stop. So I stopped going out.

ROBINSON: There's a price on your head.

SIMMONS: Interesting. So if I uncover myself for anybody it's going to be *Hit Parader*.

ROBINSON: Actually, I don't think they want to know anymore.

SIMMONS: Yeah, I agree. I don't want to uncover. I mean, who wants to find out that underneath Santa Claus is really your father.

ROBINSON: Any character, who's a strong enough character, you don't want to destroy the illusion.

SIMMONS: I remember your suggestion that we should do a movie like "Abbott & Costello Meet Frankenstein".

ROBINSON: I would hope you would remember. You *did*.

SIMMONS: Very much so.

ROBINSON: I sent Neil a proposal as a matter of fact, for ah...

SIMMONS: He says he accepted. He's going to get divorced and he's going to see you as soon as he can.

ROBINSON: You've got to get some people to write some material for you, Gene. You can't be home working on your own material.

SIMMONS: I'm not getting paid for this so I can be bad. Did you hear the one about the guy with the frog on his head? (Joke censored.)

ROBINSON: That's a great one. If vaudeville comes back you'll still be out of work.

SIMMONS: But you know what's great? I know it. If it's a bad joke, I know it stinks.

ROBINSON: That's good. I'm glad your friends are honest with you.

Your super hero illusion is working great. You guys are real super heroes now. Kiss dolls, Kiss comic books, Kiss costumes at toy stores...

SIMMONS: It's getting so big I'm left a little bit behind it. Although we do see the designs and things before they go out, we say yes and no. There are certain companies that are putting out bootleg things that we have no control over at this point. So there's a lot of Kiss stuff out there that isn't from us. But the stuff that comes from us I think is pretty damn good.

Somebody asked me why do you guys do this kind of stuff? I told him the stuff will appear on the street whether I like it

or not. The only alternative is to try to control it, to try for quality control so when somebody buys it in good faith because they liked the concept of Kiss that they're not going to be ripped off. In front of me, for instance I've got a Kiss radio.

ROBINSON: Just what we all need.

SIMMONS: It's a transistor radio, it's about the size of a cigarette pack. (Radio blares for a moment.) Real neat looking thing, very garish obviously, could be a Vegas strip show. The Kiss bubblegum is out there, bigger than anything that's out there.

There's more things out there than I ever thought could exist. No joke, there's a Kiss garbage pail. It's about two feet tall, it's a real garbage pail, it's going to last you years and years. There are Kiss back to school items, notebooks, notepads, pencils. And Mego put out ten thousand Kiss dolls that sold out in a week, that was just in Long Island.

The strange part is that Cher's baby goes to sleep with a doll of her and a doll of me. They're made by the same company. Isn't that strange. □



Robinson's feats of prestidigitation include this puzzling secret where part of him disappears.

Bob Gruen



Lynn Goldsmith

Simmons' illusions are a combination of make-up, costume, stage theatrics, and rock music.

THE HIT PARADER INTERVIEW

MEAT LOAF AND THE FACTS OF LIFE

by Deane Zimmerman



"We're different from a normal rock and roll band. We're not locked and we'll never be locked..."

*Meat Loaf has made quite an impact since the *Bat Out Of Hell* lp was released a little more than a year ago. With sales of more than 1½ million, and two platinum singles ("Two Out Of Three Ain't Bad" and "Paradise By The Dashboard Light"), Meat has become a household word.*

After touring at a furious pace for eleven months, the group finally came off the road to begin some new projects. Calling from his New York hotel suite, Meat spoke about those projects, success and his unique sense of humor.

Meat: That kind of humor, the Lampoon humor, you're either born with it or you're not. I think you're either born with sick humor or forget it—it's not something you develop. Steinman has sick humor, I have sick humor... I think that type of humor has always had a wide audience, I mean 'Saturday Night Live' was almost an instant success. It's always existed, it's just been stuck in nightclubs somewhere where a massive

Aaron/Gershoff



Neil Zlozower

"We encompass everything, we don't just put together an album and then say 'here it is'."

audience doesn't see it.

HP: *Were you confident that you'd be successful?*

Meat: I never sat around and thought about it. I haven't changed, I don't even know that I feel successful at the moment. I feel this is another step toward what I'm trying to achieve. People say, 'well, how does it feel to be known?'

Basically, I've always been known wherever I am. When I was in New York doing shows (Meat Loaf began his career as an actor) people always stopped me on the street or came over to my table to talk. Before the record, I'd get stopped four or five times. Now it's gotten to the point where I can't walk on the

street. It's bizarre, I'm sort of cooped up a lot.

HP: *You don't really look like the typical rock star...*

Meat: No, thank goodness. Thank God I don't.

HP: *Were you at all concerned about being taken seriously as a rock star, overcoming that image?*

Meat: No, not at all. I never sit

around and think about anything, I just do it. I've never worried about being accepted as a performer. You can't sit around and worry whether you're going to have a job or be successful or if people are going to like what you're doing because you're never going to be able to please all the people all the time. The only thing I sit around and think about is if one of my accountants says I've got to spend money. That's great, I like that...

HP: *Although your music stands alone, how important are the theatrics?*

Meat: The whole thing is based on the songs. If I was doing other songs the theatrics would look absolutely silly and contrived. It would be ridiculous.

The stage show was never planned. We never sat down and said 'okay, I'm going to do this...' There are only two or three moves for an entire two hours which were actually planned. One was the makeout cause we had to go with the cues. If I was doing 'Sitting On The Dock Of The Bay' I couldn't very well pace and stare, it would look silly. This way it's not contrived because it's based on the music and what's really going on.

HP: *You've spoken about expanding the theatrics...*

Meat: I'm not talking about lasers and lights, that's been done a million times and it's really boring. But we're expanding more and more as we go on the tours. I'd like to get away from seeing amplifiers and stuff like that, basically do the kind of thing that's been done before but in a whole other way. Like having sets that are simple — not get really elaborate with them. But it's impossible to say I want to do this, or I want to do that because I have no base. It has to have a foundation and the foundation is the songs and the music. Without knowing that it's impossible to say what I'd want to do.

HP: *When are you going to record the next album?*

Meat: In January. We've got a lot of the songs but not all, we're missing about three.

HP: *How much of your input goes into them?*

Meat: As far as the writing, none. Jim (Steinman) writes the songs and then I take over and do them the way I feel, and add backgrounds ... As far as the actual band ar-

rangements, I leave that up to Todd (Rundgren), Jim and Roy Bittan. I work with Todd on all the vocals — I wouldn't leave that to anybody else. Most of the time when I'm doing the vocals there's nobody in the studio except for me and the engineer. I wouldn't let anybody in there cause that's how confident I am on that end. I know what I'm doing as far as putting down a vocal.

HP: What's the new album like?

Meat: It's not like Boston or Foreigner where they've got a sound and that's what they've got to stick to. We don't have a sound, we'll purposely stay away from 'Bat Out Of Hell,' or 'Paradise By The Dashboard Light' cause we're not trying to re-create another 'Paradise' or 'Bat Out Of Hell.' That way we'll change, by purposely staying away from

what we've already done. We're in a constant state of change from day to day, like the Universe.

HP: What's happening with the 'Bat Out Of Hell' movie?

Meat: Well, it's not 'Bat Out Of Hell,' it's called 'Neverland.' We're working on it now, that's the reason I'm not going on the road — there's so much to do. There's talk of starting it next fall, after we finish this record and go back out on another tour. We don't really talk about it cause there are copyright problems and if you give out too many ideas people will want to steal them...

HP: Is it going to be a motion picture, or a tv movie?

Meat: It'll never be a TV movie cause I hate TV. I think it's really cheap exploitation. There have been some things that have been really good,

"The stage show was never planned. We never sat down and said 'okay, I'm going to do this...'"



Michael Putland/RETNA

"I think you're either born with sick humor or forget it — it's not something you develop. Steinman has sick humor, I have sick humor..."

like 'Missiles Of October.' The only thing I watch on TV basically is sports and maybe 'The Odd Couple.'

HP: What about 'Saturday Night Live'?

Meat: I watch it but even they can't do the things they really want to. It's not their fault, I know from working with those people, I know where they're at and where they want to go and what they can't get away with. I've seen a lot of stuff turned around, even things I've done for them have been turned around a bit.

The only live TV show I've ever done was 'Saturday Night' and I didn't like it too much. They have to know exactly where I'm going ahead of time so they can set up their cameras and it's so confining, I can't deal with it. If I do the show again, and I probably will next year, I'd like to be able to host it. That way I won't be so confined.

HP: Are you having fun?

Meat: Yeah — and it'll be more fun because I continue to learn all the time. We're different from a normal rock and roll band. We're not locked and we'll never be locked — that's the basis for the whole thing. We run it all, musically nobody tells us what

to put on a record and what not to put on a record. We're even getting into our own marketing because Jim is real bright in that area and I don't think there's anybody who knows how to sell a song better than the guy who wrote the song.

We encompass everything, we don't just put together an album and then say 'here it is.' We come up with the covers, we came up with the new ads for 'Paradise By The Dashboard Light' with the arms and the girls, and we've come up with a lot of the radio commercials. We're into the whole spectrum of things instead of just sitting around and letting someone else do it cause there's no one who can do it like you can.

That's not saying that the record company doesn't care, cause they really do. They're really into it and they're doing everything in the world for us and putting a lot of money into it but no one can ever care as much about the project as Jim and I do. If I was into somebody else I wouldn't care on the day - to - day, minute - to - minute basis as much as they do. That's not putting anyone down, that's just the facts of life. □



Ron Pownall



KENNY LOGGINS AFTER L&M

by Jim Girard

"When you are trying to prove yourself there is a nervous energy that makes everything really exciting..."



Some people might say that Kenny Loggins has more guts than brains. That's not true, of course. However, there aren't too many veteran rockers who would fold up their successful (winning) combinations and start all over again.

That's just what Kenny Loggins and Jim Messina did about two years ago; they folded up the Loggins & Messina partnership and went their own ways. What seemed stranger to a lot of folks is that they are still the best of friends and they still remain close associates. So why bother to break up?

Well, in order to get this story straight you sort of have to turn back the pages to 1970. Kenny Loggins was a solo singer / songwriter and he had just signed to Columbia Records. Loggins had written a few hits for The Nitty Gritty Dirt Band (such as "House At Pooh Corner") and CBS President Clive Davis felt it was time he became his own man. Davis handed the project over to Don Ellis (a CBS executive) and Ellis introduced Loggins to producer Jim Messina. Messina was a rookie producer, so to speak (even though he'd produced several tracks for The Buffalo Springfield when he was a member of that legendary band). Messina, an accomplished musician and a technical expert, was the perfect choice to work as producer for new artists who needed guidance and direction in their careers.

Well, producer Kenny Loggins got so involved with his new act that the resulting album, *Kenny Loggins With Jim*

Messina Sittin' In, was actually the beginning of Loggins & Messina and the end of Jim Messina's full-time production aspirations. For the next six years, Loggins & Messina were a lucrative and entertaining act.

As always happens though, somewhere along the line things began to get stale. Musically, there are only so many directions a notable act can explore and still please their fans. The most logical thing to do is to break up and start all over. That takes guts and if more acts would heed the call the music being made today would be much more interesting. Instead of getting back together (ala Crosby, Stills & Nash), a lot of acts would probably be happier if they started all over and worked their way back up in a more creative musical environment.

Well, enough editorializing. Suffice to say that the last few Loggins & Messina albums weren't as inspiring as the first three or four and breaking up was the best thing that could happen to either of them.

Today, Kenny Loggins is glad that he made that decision with Jim Messina. Kenny Loggins has two albums, the first album from last year was called *Celebrate Me Home* and the new album he's recently released is *Nightwatch*. A single from *Nightwatch*, "Whenever I Call You Friend," is a smash hit record and it features Fleetwood Mac's Stevie Nicks on vocals.

Kenny Loggins now heads up his own

"It's only the beginning of the second year for us and we all still have a good time onstage because everything is still young. The band is just beginning to tighten up now..."

ARE THE CAMERAS ROLLING MR. DeMILLE?



Kiss On The Silver Screen by Richard Robinson

The very first time I saw Kiss perform in a rehearsal loft in Manhattan's theater district I knew one thing: if these four boys pulled it off nothing would stop them from becoming a comic book, a Saturday morning cartoon show, movie stars, and the like. I don't often see rock bands who I think that about. Most of the time I'm not even convinced that new bands are actually going to make it as bands, let alone aspire to greater glories.


But with Kiss it was different from the start. Their sense of theatrics, their efforts to be completely different, and

their management's commitments to their dreams all added up to far greater potentials than even their fans may have been aware of at the start. And now, seven years later, Kiss have achieved many of the goals listed above, although the process took a bit longer than I might have predicted back when they started. Part of the wait was due to the slowness of American radio catching on to the band and helping spread their sound, and part of the wait was due to Kiss wanting to do it their way or not at all.

Gene, Paul, Ace, Peter and I had discussed their potential



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With "Kiss"/Barry Levine Studios



"We'd done a lot of promotional films and tv shows, so being in front of a camera wasn't new to me."

as movie stars from time to time. Gene and I in particular had discussions about what kind of movie stars they should be. At first I think I saw it more clearly than they did — I remember telling Gene two years ago that they should make "Abbott And Costello Meet The Wolfman In The Haunted House" type films — grade B comic-horror movies for Saturday afternoons at the movie. At the time I think Gene was aspiring more to a follow up to "Gone With The Wind", but time has demonstrated that at least for the first Kiss movie they're doing just what I predicted: "Kiss Meet The Phantom Of The Park" and possible follow-ups that have a grade B flavor even with a grade A budget.

And that's good, because all the best rock movies have

started out either as the cheap half of double features (to wit: "Jamboree", "Rock, Rock, Rock" & etc) or haven't been 'rock' movies at all (to wit again: "Enter The Dragon", "Mean Streets" & etc), with the possible exception of "Help" and "Hard Day's Night". So Kiss is in the right amusement park after all.

"We'd done a lot of promotional films and tv shows," Ace Frehley explained to me as we talked about their first tv movie. "So being in front of a camera wasn't new to me, so it really wasn't that hard. Instead of a video camera it was a motion picture camera. It didn't phase me in the least to be honest with you."

Did Ace get off on the sense of himself on film? "Yeah," he said with a nod. "I found that

exciting. The only thing that bothered me is that in tv it's like this" — Ace snaps his fingers — "but when you do films you know they take a master shot then they do close-ups on each of us. Sometimes I'd be in my trailer for two or three hours, pulling my hair out, with this make-up on my face, going 'Let me out of here!' That was the only thing I didn't like about it, the waiting."

Kiss are in full make-up in the film. Ace explains that while Kiss has pretty much got their make-up set from years of stage shows, "During the movie the make-up people that we met showed us a few secrets and tricks that we didn't know up until that time. We basically used the same make-up with just different ways of application and

techniques for powdering and fixing and stuff like that. It looks basically the same, I guess."

Kiss are not just the ordinary greased-up characters that we know and love in this film. Like their Marvel comic, the movie has given the group the opportunity to step-up their fantasy concept of themselves so they are even more super superheroes than is possible on album covers or onstage. Paul, for instance, has a laser beam coming out of his eye in the movie and the comic, which is not something he can do in real life as his Kiss character.

I ask Paul about this — this laser beam shooting out of his eyes is part of his Kiss personality that he would like to exist in real life if it were possible?



"Yeah," says Paul. "We had to think of the next step, if we did have powers what would they be. And it just seemed a natural for me to have a laser beam."

Paul and I talk about the Kiss character that he is. I ask him if his character ever gets loose on bad days or in nightmares. Does Paul ever feel that the character may be walking around while he's still home in bed.

"No, not at all," says Paul with a smile. "I think it's interesting though, in making the movie, that we used doubles. For some sequences they just wouldn't let us do things. I mean we did fights and things like that. But for really impossible stuff they had stand-ins do it. It's really funny to see somebody and relate to them as you, and accept them as you. Because there was one double who was a stunt man, and then later on they had for one scene a stand-in who was another guy. And



The movie has given the group the opportunity to step-up their fantasy concept of themselves.

(continued on page 60)

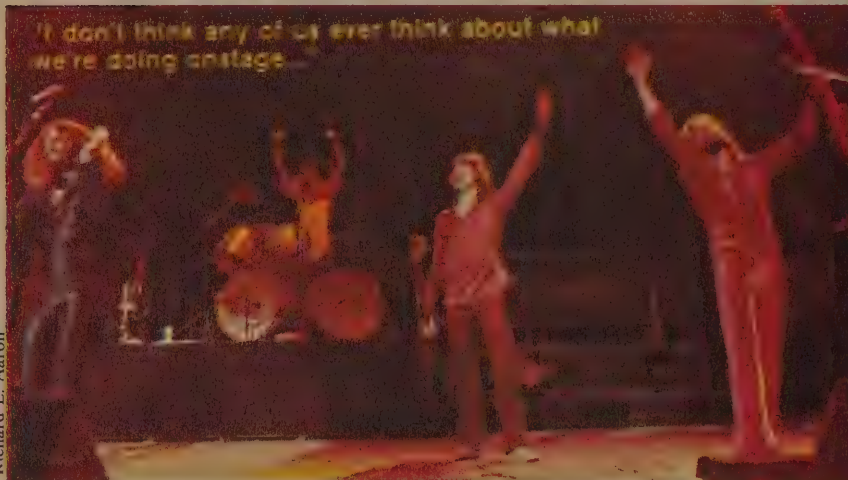




BOSTON'S SECOND MILLION



"I didn't expect it to happen you know, right down to the last minute, so it was a pleasant surprise."



Richard E. Aaron

"I Didn't Expect It To Happen" Says Tom Scholz

After Boston released their second album, *Don't Look Back*, they plunged into a massive, six months tour that brings them to more than a million fans in 40 cities.

Despite their extended absence from the stage (they've been off the road for 15 months), Boston had no trouble making the transition from the studio to the stage. According to leader Tom Scholz, performing live is not their problem.

"I've been playing live music for so many years that I don't think about what I'm going to do or anything else like that beforehand," says Scholz. "It's not necessary. I don't think any of us ever think about what we're doing onstage. The actual playing rock and roll to an audience seems very natural."

What may not be natural is the size of the halls since all the dates are in huge venues and it's difficult to create a feeling of intimacy with so many people. But after having played in clubs for audiences that were more interested in hearing dance music than the original songs the group would occasionally squeeze in, this is a snap.

"I was actually much less nervous when we began playing in front of 2,000 people than I was when we played small clubs because I knew the people were there to see us," says Tom. "As long as we did a good job and put on the best show we could, I knew we'd get a good reaction."



Neil Zlozower

"We only had 4 or 5 days to rehearse..."



"I've been playing live music for so many years that I don't think about what I'm going to do or anything else like that beforehand."



"The band is doing a good job playing, better than last time..."

Since Boston went out on the road almost immediately after completing the album, there really wasn't enough time to prepare a "stageshow." But two weeks into the tour, Scholz felt that it was beginning to get together.

"It was rough going out on this tour," Scholz admits. "It was scheduled a lot earlier than it should have been, we really shouldn't have started until after the album had been out 2 or 3 weeks. But now that it's been out for a couple of weeks the audience knows the new songs and things are really falling into place."

"We only had 4 or 5 days to rehearse so we had to be satisfied with just getting the music together. We're gradually getting to the lights and so forth, we're doing the rest of it bit by bit."

"The band is doing a good job playing, better than last time, and we're in pretty good shape. I don't think the show will change noticeably from here on in..."



L-R Barry Goudreau, Sib Hashian, Fran Sheehan, Tom Scholz and Brad Delp.

"It was rough going out on this tour. It was scheduled a lot earlier than it should have been..."




Having survived the recent managerial problems that plague many top groups, Boston is still a band of five friends who enjoy working together. Scholz acknowledges that there might be some competitive jealousies ("I'm sure there's some of that in any group...") but feels that they're even tighter now than before.

And even though their lives haven't changed dramatically in the 2 years since their rise to national prominence, this overwhelming success is somewhat of a "dream come true."

"I didn't expect it to happen you know, right down to the last minute, so it was a pleasant surprise," says Scholz. "But I don't feel like a rockstar ... We all still live pretty much the way we did before. Some of the guys in the band bought a house ('I'd say a new house but they weren't living in one at the time,' he laughs), and I got a car to replace the Pinto ... a little Datsun." □ Deane Zimmerman.

Ron Fowall

BILLY JOEL BREAKS THROUGH



"It's a meaner album, it's probably more sophisticated musically. Lyrically it gets a lot tougher; we delve into masochism and all kinds of things."

New Album Is "Tougher"

by Deane Zimmerman

The Stranger was Billy Joel's "big breakthrough." But the 4 million sales of that album didn't go to his head. After a 5 month, world tour he went right back into the studio to do the next one.

Sitting in New York's A&R Studio where he and producer Phil Ramone were mixing the new album (*52nd Street*), Billy acknowledged that some people expect him to put out "Son of *The Stranger*," but that's not what he has in mind.

"I don't like to repeat myself," he said, "we've got to keep ourselves interested, keep moving on. I like people like David Bowie. You think you've got him pegged and then he pops up doing some-

thing different. Not just doing it for the sake of doing it, or being eclectic just to be eclectic.

"This album isn't as pretty. It's a meaner album, it's probably more sophisticated musically. Lyrically it gets a lot tougher; we delve into masochism and all kinds of things."

Billy admits that he doesn't really understand the success of *The Stranger*.

"I couldn't tell you why that was a big album and another wasn't. I don't follow demographics, I'm not analytical, I don't want to know. This time I just said I'm going to make another album, just like I did with *The*

Stranger and if I like it and the band likes it and Phil likes it then fine, that's all we can ask for."

Perhaps one reason for the success is the chemistry between Billy and Phil in the studio. "We think a lot alike," says Billy, "and we make up for deficiencies in each other. It's a good balance. A lot of it had to do with the fact that he liked my band. With other producers I was always fighting to get my guys in the studio; they wanted to use session men. I finally took a stand and said 'the hell with it. I'm going to use my own guys and produce myself for better or worse.' With Phil, the guys walked in and he loved them.

It's made life much easier."

Financially, too, it's an easier life. Billy bought himself a house in Long Island and the people who've worked for him all those years are finally getting paid for all the time they've put in. "But money is not the motivation," he says. "I've always liked what I'm doing, it's been rewarding since I was 14 when I became a professional musician.

"The 'Big Breakthrough' — okay, fine. It takes care of the music business wondering if I've got it or not. But I've been having a good time almost all of my life. I knew what I wanted to do real early, I made a living out of it, I think

I'm good at it and I get to go out on the road with these crazy guys. That's a dream in itself for a lot of people.

"I'm older now, and the music's getting more sophisticated for me. The equipment we're using is a hell of a lot better than it used to be, the audiences are bigger and the financial stuff is different but I'm still having a gas, and that's all I care about. I mean if the money and the success is going to change me from going out on the road and playing rock and roll then they can forget it. I don't want to change."

Billy's business situation is unique. His manager is his wife, Elizabeth. "It makes total sense," says Billy. "It works out personally and professionally, I like that she's smart, I'm proud of her, I respect her."

"I don't have any ego hangup about a woman managing me. I've still got my macho, I'm not threatened at all."

"I don't know if she's going to be a lifetime manager — she's very good at organization, she had a lot to do with organizing my management company where before there was a lot of chaos, but there might be a time in

the next couple of years where she'll say 'well, you're set up...' It might be an interim situation — we're not locked in, but it works out great."

This interview took place before Billy's current tour, one that brings him to 1½ million fans. He's played in large halls before ("it's great, you rise to the occasion"), but this is the first time all the concerts will be in huge venues. He's enthusiastic but admits that it's hard to be intimate with so many people. Billy claims he's not restricted — he still feels the spontaneity.

"I'm going to try and get up more on this tour. We've got two pianos now ... when you're sitting at a piano a lot of times the people sitting behind you can't see, so this way, with the pianos facing each other, I can go to either one."

"It's hard when you're a piano player; you can't walk around with it."

"I feel that I should turn around sometimes, but I can't when I'm playing. But this time I'm gonna try walking around a little bit. Doing some rock and roll moves."

"You know," Billy adds, "When you do your job, and play in front of thousands of people, when you finish and

"I don't have any ego hangup about a woman managing me. I've still got my macho..."



"The 'Big Breakthrough' — okay, fine. It takes care of the music business wondering if I've got it or not..."

they all get up and cheer — what a great gig! I mean it definitely beats working in a factory. I've done that — I worked in an inking factory. I ran a typewriter ribbon into a pool of ink and then out onto another spool with the ink on it. It was only a couple of months but it felt like forever.

"That was in the days when I had a day gig and was a musician at night. It's an old story; 'don't give up the day gig until you can support yourself as a musician.' I had all kinds of crazy gigs until I finally gave them up."

Even though his popularity has risen to the point where he's mobbed almost everywhere he goes, Billy Joel claims that he still doesn't feel like a "star." "People keep telling me I am, but I don't think of it that way. I don't go around saying 'hey, I'm a big star.' I'm still the same schlemiel I always was." □

BACKSTAGE WITH YES

by Everynight Charley Crespo



The dressing room at the Spectrum in Philadelphia is decidedly busy minutes before Yes is to take the stage. Rick Wakeman is changing into a shining silver super-hero type ensemble, complete with cape. Jon Anderson is putting on a loose no-detail outfit while his wife, Jan, surveys the health food spread on a table at the far end. Off in the other corners are Chris Squire, Alan White and Steve Howe making last minute adjustments before mirrors. Squire is all set in a penguin tuxedo with tails, Howe in a bright red Robin Hood 2001 outfit showing one bare shoulder and White in his green tank top and shorts. Roadies walk in and out of the room, chit-chatting momentarily with the band about things that are of no consequence to anyone, just to break the apprehensive monotony of waiting for the cue to take the stage.

The houselights go out, manager Brian Lane gives the signal and the five musicians walk through a clearing on the stadium floor that leads to the small circular stage in the center of the hockey arena. The roar of the audience is among the most deafening ever heard. Once aboard the stage, the band waves to the cheers in the darkness. They approach their instruments to begin the first song and the stage begins to revolve slowly. The crowd cheers louder.

For the first time in Yes' ten year career, the group has brought their own custom-designed stage on the road. The stage is a rather simple one, about three feet high and fifteen feet in diameter with



Rick Wakeman



Michael Putland/REINA

With **TORMATO**, there is the return to shorter songs, marking the first time since 1970 that NO Yes song on one album has exceeded eight minutes in length...

a raised center for the vocalist, Anderson. The stage spins throughout the entire concert, with the vocal mike hanging in the center from the sound carriage hung above. Wakeman's elaborate keyboard setup and White's large drum kit face each other at opposing ends, with Squire's bass pedals and Howe's guitars facing each other in between. There is no backstage, there are virtually no props or clutter.

"We've used a lot of decorations in the past," explained Squire, "but now the idea is a more straight forward approach, more of the human element. We talked about the sound system being hung in the round and how the revolving stage would probably be better for people for hearing and seeing, but we really weren't sure until we tried it.

Their popularity exists not because the group has survived, but because throughout the years Yes has successfully found new territory to cover.

"The great thing about it is that in some ways the methods can't be criticized too heavily because no one is quite sure what's supposed to happen or how good it *could* be. It was difficult at first, but we were kind of lucky in a way. We fumbled around a bit until we got used to it. People aren't noticing the rough edges. Nobody's used to it either."

This tour celebrates the band's tenth anniversary. A decade ago, Anderson and Squire ran into each other in a London club and within a few hours laid the foundation for an adventurous pop-rock band to be named Yes. What started with humble beginnings, playing in local clubs and trying to get the equipment truck to a rehearsal in time, later led to a series of chart-topping albums, record breaking concert appearances and an impressive line of high-ranking awards from music polls. Today, Yes is one of the most popular bands around. Their popularity exists not because the group has survived, but because throughout the years, Yes has successfully found new territory to cover.

The new album, *Tormato*, picks up where the previous Yes album, *Going For The One*, left off, and firmly plants Yes' ten feet on the ground. No more explorations through topographic oceans or relaying compositions so complex one wondered if the band could ever find its way out. With *Tormato*, there is the return to shorter songs, marking the first time since 1970 that no Yes song on one album has exceeded eight minutes in length. The new songs were designed to be more accessible to both the listener and to the radio programmer who generally tries to ignore extended cuts. Though the lyrics to some of the new tracks are still out in Mad Hatterland, several can be followed in a story-like sequence, despite Anderson's insistence on cluttering the passages with \$10 words.

"The longer we live here, the more we learn about language," said Anderson in defense. "There are different ways of writing and you have to choose whether you

want to write moon - June - blue or you can write poetry on very deep levels. Our language grows and more modernized poetry is part of that. You can make a song tough as nails or you can make it clear or vague."

One of the new songs performed on tour this year was Anderson's "Circus of Heaven", in which he described a fantasy-laden parade through a midwestern town. The parade included centaurs, golden chariots and unicorns. At the end of the song, Anderson asked his son, "was that something beautiful, amazing, wonderful, extraordinary, beautiful?"

"Oh, it was okay," replies the voice of his five year old son on a pre-recorded tape, "but there were no clowns, no tigers, lions or bears, candy-floss, toffee apples, no clowns."

"I got the idea from a book by Ray Bradbury I'd read about ten years ago," said Anderson. "When I was writing it, I did it the way I remembered the book. I talked to my son about it and he enjoyed the story."

As the title indicates, "Don't Kill The Whale", the group's current hit single in England, is a wildlife preservation message song, while "Arriving UFO" deals with an individual's preparation for "the coming of outer space."

"That song was a science fiction fantasy," said Anderson. "I like that sort of thing. I saw Close Encounters and it reenergized my feeling about UFO's."

Though he says he has not had a close encounter of his own, Anderson is fascinated by what outer space may hold.

"They may be vessels of a totally different impression. We cannot perceive what it may be. We may not even be able to see them. They may not appear in the physical sense as we know it. There are all sorts of exciting possibilities."

There is no song on the album called *Tormato*. The title came about when someone was looking at a map of England and found among the many townships (named "tors" in that country. The lyric sheet with the new album shows what Squire pointed out to me before-hand, that there is a Black Tor and a Row Tor and many others) one place called Yes Tor. The group thought they'd name the album Yes Tor, but when someone began tossing tomatoes, the title somehow became "tormato".

The band is tremendously happy with the new album, although they are not all too happy about the title anymore. Squire said he felt the album had more variety than previous album, while still maintaining the distinctive Yes sound. I asked him if after all these years of playing intricately composed material in large halls, if he ever felt like sneaking into a small club somewhere to play "In The Midnight Hour" or "Johnny B. Goode".

Squire chuckled a bit and replied, "Well, the funny thing is that because we've discovered a new way of performing in the large halls, we're getting off on *that* strong mood (so) that we don't have to feel that at the moment because we're into making *that* work."□



Neal Preston

TOM WAITS MOVIE MOGUL

"I Didn't Feel Like I Had My Face On"

by Deane Zimmerman

One look at Tom Waits and it becomes obvious why Sylvester Stallone wanted him to portray the honky-tonk piano player in Stallone's new movie, "Paradise Alley." In his acting debut as Mumbles, the piano player in New York's infamous Hell's Kitchen, Waits looks right at home.

With his pointy-toed shoes, cap and scruffy black suits, Tom was the only member of the cast who didn't have to be "outfitted" for his role. And with that jazzy, gruff voice that becomes more gravelly with each album, Tom was definitely a natural.

"That's what everybody in the cast assumed," said Tom, sitting in his Tropicana Hotel "suite", prior to the movie's release. "They said 'Oh, you



"I had three months to write the material, and I did it the night before it was due, like I was back in school..."



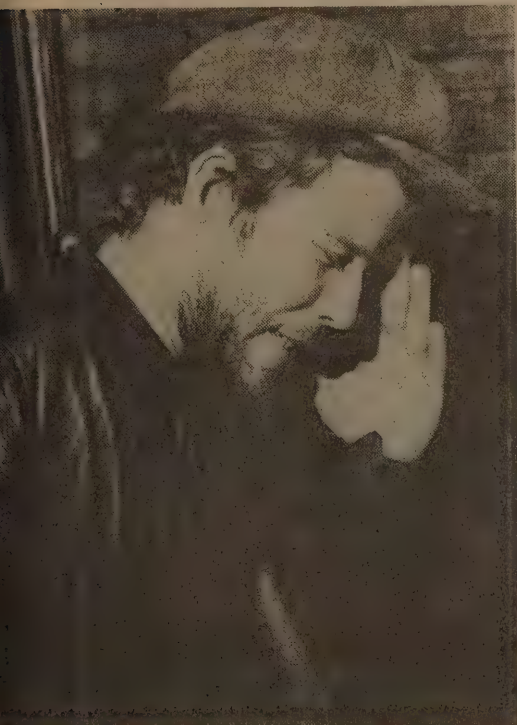
"'Paradise Alley' is more of a dream than anything else, Stallone's dream of Hell's Kitchen in 1946." Here, Tom Waits and Sylvester Stallone in a scene from the movie.



know Waits, he's a natural, he can do anything. Just sit there and do what you're doing.' But I just froze. Acting scared the shit out of me.

"People always told me 'You either got it or you don't, and you've got it. Don't worry about nothin'.' But I was walking on eggshells, I didn't feel like I had my face on."

Stallone had seen Waits perform at New York's Bottom Line and the Troubador in Los Angeles. He was so impressed that he brought the entire "Paradise Alley" cast to see Waits at Hollywood's Pantages Theatre. By then they had already talked about his participation in the film.



Richard E. Aaron

In addition to his cameo role, Waits composed instrumental piano music and three new songs for the film...

"I had three months to write the material," says Waits, "and I did it the night before it was due, like I was back in school. I was tearing my hair out, saying 'I'm no good, I'm nothin' in this business, I'm washed up...' I tore myself apart, got all the way down till I was thinking about a career in air conditioning and refrigeration. Then finally I got three songs. I like them, they work in the movie. They work without the movie too."

As a songwriter who writes mainly for himself, Waits has always enjoyed tremendous creative freedom. But this time, he was restricted by script requirements. "It was more difficult," he says, "because Stallone wanted a song about a girl named Annie and I had to write a tune that was somewhere between Tin Pan Alley and an Irish lullabye. And it's a period movie so the songs had to sound as though they were written at that time."

"It was a real challenge for me. I don't know how I did, I haven't seen it yet..."

"'Paradise Alley' is more of a dream than anything else, Stallone's dream of Hell's Kitchen in 1946," says Waits. "It's a story about three Italian brothers trying to get out of the neighborhood. One's a mortician (Armond Assante), one's an iceman (Lee Canalito), and one's just a hustler (Sylvester Stallone). There are only two ways to get out of Hell's Kitchen in 1946; you either die or kill someone."

"The heroes and villains are easy to spot: there's a guy with a 28 inch neck and a broken nose ... Almost like cartoon characters, sort of like a John Garfield movie."

"The brothers hang out in a place called Mahon's Bar where I play piano. Originally I was going to portray a guy named Skinny the Hand, who's just like a little rat but then Stallone developed the character Mumbles with me in mind."

In addition to his cameo role, Waits composed instrumental piano music and three new songs for the film: "Annie's Back In Town" (which he sings to a love-struck Stallone), "One Way Token," and "Hello Sucker, Merry Christmas."

"It was a real challenge for me. I don't know how I did, I haven't seen it yet, but I guess if I wasn't good Stallone would've had me shoot it again."

"I'll wait till it comes out and sneak in."

Is Tom planning to give up music for an acting career? "Maybe I'd do it again if I had other offers," he admits, "but I'm not really interested in a film career. Clark Gable I'm not and I don't think I could do it. I just don't have the gift for that, I feel more comfortable and confident with writing. That's where the rewards are for me."

Even though Waits' music will reach a larger audience than ever before with the release of the movie, he doesn't expect his life to change. "Maybe I won't have to travel so much," he says. "I can cut down and concentrate on some new projects."

"I'm mainly concerned that my performance will be worth the recognition. There are a lot of people who are famous that are just famous. That's what they do for a living. But I want to be good in the movie, then I would feel it was worthwhile. □



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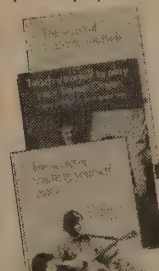
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PART TIME LOVE

(As recorded by Elton John)

ELTON JOHN
GARY OSBORNE

Part time love
Is bringing me down 'cos I just can't get started

With you my love
Did I hear you saying that I'm too hard hearted

Wipe those stars from your eyes
And you'll get quite a surprise
Because you'll see everybody's
Got a part time love.

You've been seen
Running around there's not much I don't hear of

And still you try
Telling me all things I must stay clear of
Don't tell me what to do
When you been doing it too
Because you - me and everybody's
Got a part time love.

I'm falling
I'm falling
Can't get free
Baby if you keep on stalling
Oh how can I make you see
That you - me and everybody
Needs a part time love.

Part time love
I seem to be pulling in the wrong direction

With you my love
Whatever I do you raise the same objection

I've got someone at home
But she's got a love of her own
Because you - me and everybody
Got a part time love.

I'm waiting
I'm waiting
All the time
And it's getting so frustrating love
Well it ain't no crime
Because you - me and everybody
Needs a part time love.

Love and oh
You and me and everybody's
Got a part time love.

Love and oh
You and me and everybody
Needs a part time love.

You - me - everybody
Got a part time love.

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DON'T WANT TO LIVE WITHOUT IT

(As recorded by Pablo Cruise)

CORY LERIOS
DAVID JENKINS

I remember how you caught my eye
The first time you smiled at me
Something kind of happened from the very start

Just like it was meant to be
Your love has taken hold of me
And now I've just got to let you know.

Don't want to live without it
Now that I've found your love
There ain't no doubt about it
You are the one I love.

Sometimes it seems like magic
When two people come together
I can't believe what you done for me
Our love keeps getting better
I feel like I've been born again
And I know that the best is yet to come.

Don't want to live without it
Now that I've found your love
There ain't no doubt about it
You are the one I love.

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DREADLOCK HOLIDAY

(As recorded by 10cc)

E. STEWART
G. GOULDMAN

I was walkin' down the street
Concentratin' on truckin' right
I heard a dark voice beside of me
And I looked round in a state of fright
I saw four faces, one mad, a brother
from the gutter
They looked me up and down a bit and
turned to each other.

I say I don't like cricket
Oh no I love it
I don't like cricket
No no I love it.

Don't you want to prove my words
You got to show some respect
Don't you want to prove my words
Because you can't grab me
I'll yell.

Well he looked down at my silver chain
He said I'll give you one dollar
I said you got to be jokin' man
It was a present from me mother
He said I like it, I want it
I'll take it off your hands
Or you'll be sorry you crossed me
You'd better understand that you're
alone ooh
Alone with the boys.

And I say I don't like reggae
No no I love it
I don't like reggae
I love it
Don't you cramp me style
Don't you queer me pitch
Don't you walk through my words
Because you can't grab me
I'll yell.

I hurried back to the swimming pool
Drinkin' Pina Colada
I heard a dark voice beside me say
Did you like something harder
She said I've got it
You want it
My Harvester's the best
You could try it
You'll like it
And wallow in the dreadlock holiday
And I say
Don't like Jamaica oh no
I love her
Don't like Jamaica oh no
I love her oh yeah.

Don't you want to prove my words
You got to show some respect
Don't you want to prove my words
Because you ain't welcome
I'll yell.

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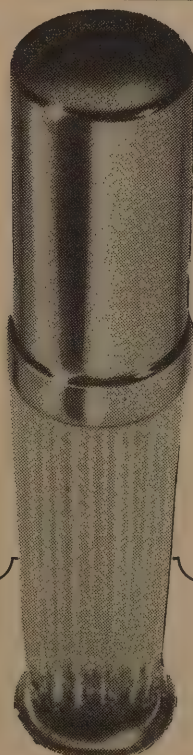
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HOLD ME TOUCH ME (Think Of Me When We're Apart)

(As recorded by Paul Stanley)

PAUL STANLEY

Though I know that you are sleeping
Girl there's something I must say
Though the road may wind
My love will find the way
Many miles have come between us
And the days, they come and go
Still with all we feel
It never really shows.

Hold me touch me
And think of me when we're apart
Hold me baby won't you touch me

And think of me here in the night
And you know it'll be alright.

Though the time apart seems endless
All my thoughts remain with you
I believe, one day
We'll make our dreams come true
Our goodbyes go on forever
And with all that we may say
Till tomorrow comes
We'll dream of yesterday.

Hold me baby won't you touch me
And think of me when we're apart
Hold me baby won't you touch me
And think of me here in the night
And you know it'll be alright
Ooo uhuh yeah.

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CAN YOU FOOL

(As recorded by Glen Campbell)

MICHAEL SMOTHERMAN

You can take all of the money that you
made
And put it in a jar
And drag out a map that'll show you
Is heaven very far
You can take all of the medicine you
need
Till you find out who you are.

And maybe you can figure
Why that woman'd want to be so cruel
But you just can't forget her can you,
fool?

Winter nights and city lights and crying
of a train

Every day the shade of grey
Every memory's a pain
And you finally use the sense God gave
you
To come out of the rain.

And maybe you can figure
Why that woman'd want to be so cruel
But you just can't forget her can you,
fool?

Love is long and love is hard
And love brings lots of pain
She was here and she was gone
Please bring her back again.

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BLUE COLLAR MAN (Long Nights)

(As recorded by Styx)

TOMMY SHAW

Give me a job give me security
Give me a chance to survive
I'm just a poor soul in the unem-
ployment line
My God I'm hardly alive
My mother 'n father, my wife and my
friends
You've seen them laugh in my face
But I've got the power and I've got the
will
I'm not a charity case.

I'll take those long nights
Impossible odds
Keeping my eye on the keyhole
If it takes all that to be just what I am
Well I'm gonna be a blue collar man.

Make me an offer that I can't refuse
Make me respectable man
This is my last time in the unem-
ployment line
So like it or not.

I'll take those long nights
Impossible odds
Keeping my back to the wall
If it takes all night to be just who I am
Well I'm gonna be a blue collar man.

Keeping my mind on a better life
Where happiness is only a heartbeat
away

Paradise can it be all I heard it was
I close my eyes and maybe I'm already
there.

(Repeat chorus)

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HOW YOU GONNA SEE ME NOW

(As recorded by Alice Cooper)

**Alice Cooper
Dick Wagner
Bernie Taupin**

Dear darlin'
Surprised to hear from me
Bet you're sittin' drinkin' coffee
Yawnin' sleepily
Just to let you know I'm gonna be home
soon
I'm kind-a awkward and afraid
Time has changed your point of view.

How you gonna see me now
Please don't see me ugly babe
'Cause I know I let you down
In oh so many ways
How you gonna see me now
Since we've been on our own
Are you gonna love the man
When the man gets home.

Listen darlin'
Now I'm headin' for the west
I straightened out my head
But my old heart is still a mess
Yes I'm worried honey
Guess that's natural though
It's like I'm waitin' for a welcome sign
Like a hobo in the snow.

How you gonna see me now
Please don't see me ugly babe
'Cause I know I let you down
In oh so many ways
How you gonna see me now
Since we've been on our own
Are you gonna love the man
When the man gets home.

And just like the first time
We're just strangers again
I might have grown out of style
In the place I've been
And just like the first time
I'll be shakin' inside
When I walk in the door
There'll be no place to hide.

How you gonna see me now
Please don't see me ugly babe
'Cause I feel I let you down
In oh so many ways.

How you gonna see me now
Please don't see me ugly babe
'Cause I know I let you down
In oh so many ways
How you gonna see me now
Since we've been on our own
Are you gonna love the man
When the man gets home yeah.

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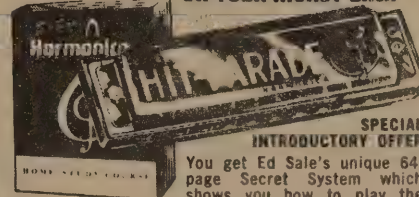
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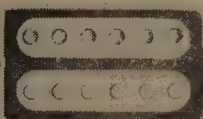
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(As recorded by Bob Seger)

BOB SEGER

I know you're tired
I know you're weary
I know your dreams don't include me
Still here we are both of us longing
Longing for shelter from all that we see
Why should we worry no one will care
babe

Look at the stars so far away
We've got tonight
Forget tomorrow
We've got tonight
Why don't you stay.

Deep in my soul
I've been so lonely
All of my hopes fading away
I long for love like everyone else does
I'll prob'ly keep searching even after the
day

So there it is girl I've said it all now
And here we are babe what do you say
We've got tonight
Who needs tomorrow
We've got tonight babe
Let's slip away.

I know you're tired and weary
I know your dreams don't include me
Still here we are
Both of us longing
Both of us lonely.

We've got tonight
Who needs tomorrow
Let's make it last
Let's find a way
Turn out the light
Come take my hand
We've got tonight
Why don't you stay.

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YOU DON'T BRING ME FLOWERS

(As recorded by Barbra Streisand and Neil Diamond)

**NEIL DIAMOND
MARILYN BERGMAN
ALAN BERGMAN**

You don't bring me flowers
You don't sing me love songs
You hardly talk to me any more
When you come through the door at the
end of the day
I remember when you couldn't wait to
love me
Used to hate to leave me
Now after levin' me late at night
When it's good for you and you're
feelin' all right
Well you just roll over and you turn out
the light
And you don't bring me flowers any
more.

It used to be so nat'ral to talk about
forever
But used to be's don't count any more
They just lay on the floor
'Til we sweep them away
And baby I remember all the things you
taught me
I learned how to laugh
And I learned how to cry
Well I learned how to love even learned
how to lie
You'd think I could learn how to tell you
goodbye
'Cause you don't bring me flowers any
more.

Well you'd think I could learn how to tell
you goodbye
'Cause you don't bring me flowers any
more.

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FUN TIME

(As recorded by Joe Cocker)

ALLEN TOUSSAINT

Got a few jingles janglin' in my pocket
And I got a couple that don't make no
noise
Say I'm all fired up this type of racket
And the stars above are just a few of my
toys.

It's fun time
It's fun time
Let yourself be happy

It's fun time
Shake time
Give yourself a break time
Fun time U.S. all.

I've got a new resolution
Tradin' in my mojo on a disco band
Got my mind set on a good time
You can come along
Whatever shape you're in.
(Repeat chorus)

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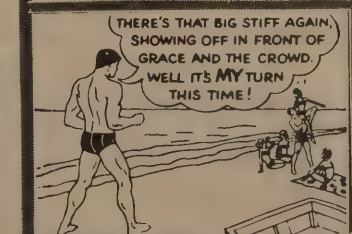
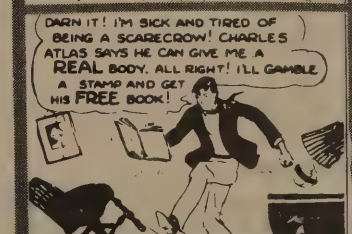
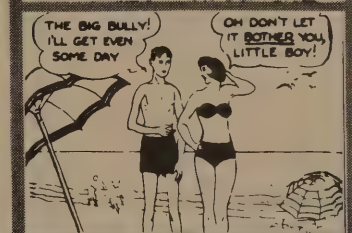


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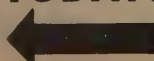
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YOU'VE REALLY GOT A HOLD ON ME

(As recorded by Eddie Money)

WILLIAM ROBINSON

Hey
Got a hold on me
Hey.

You know I don't like you but I love you
Seems like I'm always thinking of you
Oh girl I love you madly
You treat me badly
You really got a hold on me
Really got a hold on me
Really got a hold on me
Really got a hold on me.

Baby I don't want you but I need you
I don't want to kiss you
But I need too

Oh yeah you do me wrong now
But my love is so strong now
You really got a hold on me
Really got a hold on me
Really got a hold on me
How come you got a hold on me
Really got a hold on me
Baby I love you and all I want you to do
Is just hold me, hold me.

I want to leave you
Don't want to stay here
Don't want to spend another day here
Oh girl I want to split now
But I just can't quit now
Cause you really got a hold on me
Really got a hold on me
You really got a hold on me
Really got a hold on me
You really got a hold on me
You really got some kind-a hold on me.

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RUN FOR HOME

(As recorded by Lindisfarne)

ALAN HULL

I've traveled the land with a guitar in my hand
And an eye ever open for some fun
I've made some mistakes had my share of the breaks
Seen the boys on the make and on the bum.

Run for home
Run as fast as I can
Oh running man running for home.

I've seen all the frowns on the faces of the clowns
And the downs that they take just to be free
And I've seen all the girls in their pretty

frocks and curls
But they don't mean a lot to me.

Run for home
Run as fast as I can
Oh running man running for home.

I've been to the places in town
Where the faces hang 'round just to stare at each other
I've looned with them, screamed at the moon
Behaved like a buffoon but I soon discovered.

Run for home
Run as fast as I can
Oh running man running for home.

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I'M EVERY WOMAN

(As recorded by Chaka Khan)

NICK ASHFORD
VALERIE SIMPSON

I'm ev'ry woman an it's all in me
Anything you want done
Honey I do nat'rally ooh ooh ooh.

I'm ev'ry woman an it's all in me
I can read your thoughts right now
Ev'ryone from A to Z oh oh oh oh oh oh.

I can cast a spell
Secrets you will tell
Mix a special brew
Put fire inside of you

Any time you feel there's danger or fear
Instantly I will appear
I can sense your needs like rain unto the seeds
I can make a rhyme of confusion in your mind
And when it comes down to some plain old fashioned love
It's just what I've plenty of.

I ain't braggin' but I'm the one
You just ask it shall be done
And don't bother to compare
'Cause I got it and more to spare.

I'm ev'ry woman
I'm ev'ry woman.

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How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's *done!* The people who do these things for you will remember what they did, but not *why!*

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . **ALL BROUGHT INTO THE OPEN JUST FOR YOU!!** They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is *mpelling* them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically. After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

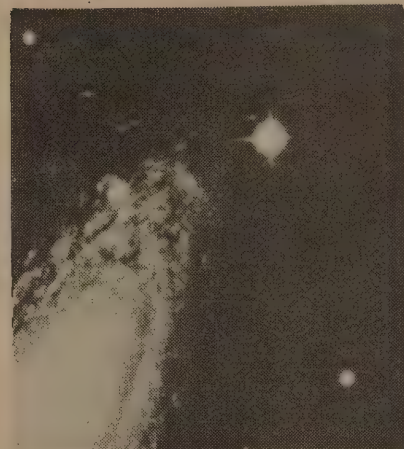
MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!
Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
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- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
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- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

MAIL NO RISK COUPON TODAY!

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3194 Lawson Blvd., Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of THE MIRACLE OF PSYCHO-COMMAND POWER by Scott Reed! I understand the book is mine for only \$9.98! I may examine it a full 30 days at your risk or money back.

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YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (Hot Summer Night)

(As recorded by Meat Loaf)

JIM STEINMAN

It was a hot summer night and the
beach was burning
There was fog crawling over the sand
When I listen to your heart I hear the
whole world turning
I see the shooting stars
Falling through your trembling hands.

You were licking your lips and your
lipstick shining
I was dying just to ask for a taste
We were lying together in a silver lining
By the light of the moon
You know there's not another moment
Not another moment
Not another moment to waste.

Well you hold me so close that my knees
grow weak
But my soul is flying high above the
ground
I'm trying to speak but no matter what I
do
I just can't seem to make any sound.

And then you took the words right out of
my mouth
Oh it must have been while you were
kissing me
You took the words right out of my
mouth
And I swear it's true
I was just about to say I love you (love
you)

And then you took the words right out of
my mouth
Oh it must have been while you were
kissing me
You took the words right out of my
mouth

And I swear it's true
I was just about to say I love you (love
you).

Now my body is shaking like a wave on
the water

And I guess that I'm beginning to grin
Oooh we're finally alone and we can do
what we want to

Oh the night is young
Ain't no one gonna know where
No one gonna know where
No one's gonna know where you've
been.

You were licking your lips and your
lipstick shining
I was dying just to ask for a taste
We were lying together in a silver lining
By the light of the moon
You know there's not another moment
Not another moment
Not another moment to waste.

And then you took the words right out of
my mouth
Oh it must have been while you were
kissing me

You took the words right out of my
mouth

And I swear it's true
I was just about to say I love you (love
you)

And then you took the words right out of
my mouth

Oh it must have been while you were
kissing me

You took the words right out of my
mouth

And I swear it's true
I was just about to say I love you (love
you).

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RIDE-O-ROCKET

(As recorded by Brothers Johnson)

NICKOLAS ASHFORD
VALERIE SIMPSON

Ride o rocket.

Get to Jupiter

We'll be on the right course
Pass the satellite

We're bound to meet the force
And we'll beam "shock-a" how high
Where is infinity
There lies the mystery

Do doot do doot do doot do doot.

Ride o rocket.

Neptune is a place
That I know nothing of
So take me to Venus
She's the goddess of love
And we'll beam "shock-a" how far
Must be pass the sun
Are we the only ones.

Ride o rocket.

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Inc.

GOOD NEWS FOR THOSE WHO BELIEVE!

HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches...protecting yourself against sickness...securing a new car, beautiful home, your own business...winning happiness and love...reading the thoughts of others...and much more! For example:

These words could bring you a vast fortune... more riches than you ever dreamed of:

"D--- J--- W--- N--- T--- I--- M--- L---"
It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded \$150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this Mystic Chant!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant: "I n- p- u- l-"
Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M's wife left him and took their infant son. Lester turned to the Chant on page 28: "I n- b- t- m- o- p- h- p-"
In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a- o- w- c- p- a- c- s- a- p-"
ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n- i- m- m- a- b- c- w- t- p- p- o- r- g- h-"
and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w- t- s- o- o- t- d- s- I c- p- t- s-"
The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice



Try this Chant for Riches (see page 53) without risking a penny. See details below.

at Las Vegas used a special Mystic Chant. The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives... Making a fortune in the stock market... Treating migraine headaches... Becoming a famous writer... Beauty... Getting a beautiful wife... Projecting your astral self to distant places... Achieving success in your own business... or anything else!

However, you need the entire word—the entire sentence—the entire Mystic Chant to accomplish your dreams!

That's why we are making available to you this wonderful book called Mind Cosmology, that gives you every Chant, for a 30-day No-Risk Examination.

When you receive the book, start saying the Mystic Chant for what you want in life—be it love, riches, happiness, whatever!

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Your Questions About Mystic Chants Answered

Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

Q. Are these Chants Black Magic or White Magic?

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y- k- I l- y-"
Within a few days her husband pleaded with her to take him back.

Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

Q. I've only an eighth grade education. Will Mystic Chants work for me?

A. Certainly. You need no special education or experience. Anyone can use them.

Q. When is it best to use Mystic Chants?

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

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PROMISES

(As recorded by Eric Clapton)

RICHARD FELDMAN
ROGER LINN

I don't care if you never come home
I don't mind if you just keep on rowin'
away on a distant sea
Cuz I don't love you and you don't love me.

You cause a commotion when you come to town

You give 'em a smile and they melt
And your lovers and friends is all good and fine

But I don't like yours and you don't like mine.

La la la la la la
La la la la la la la la.

I don't care what you do at night
Oh I don't care how you get your delites
We'll leave it alone and just let it be
I don't love you and you don't love me.

I got a problem can you relate
I got a woman callin' love hate
We made a vow we'd always be friends
How could we know that promises end.

I tried to love for years upon years
You refuse to take me for real
It's time you saw what I want you to see
I'd still love you if you'd just love me.

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HOT SUMMER NIGHTS

(As recorded by Walter Egan)

WALTER EGAN

There was a time not too far gone
When I was changed by just a song
On the radio in my car
The pounding electric guitars
Then the time came to make our stand
We started up a four-piece band
And the heat felt like spotlights
In the heart of a hot summer night.

Ooh hot summer nights
Ooh hot summer nights.

Return with me to when times were best

We were friends that could pass any test
Shared our hopes, our dreams and our goals

And the fundamental roll
As we sang in the hot dark rooms
Happy just to play our tunes
It felt good when we'd get it right
It felt good on a hot summer night.

Ooh hot summer nights
Ooh hot summer nights.

So it lives and it always will
The songs we sung are in us still
Ringing out with all their might
In the hear tof a hot summer night.

Ooh hot summer nights
Ooh hot summer nights.

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FOREVER AUTUMN

(As recorded by Justin Hayward)

PAUL VIGRASS
GARY OSBORNE
JEFF WAYNE

The summer sun is fading as the year grows old
And darker days are drawing near
The winter winds will be much colder
Now you're not here.

I watch the birds fly south across the autumn sky
And one by one they disappear
I wish that I was flying with them
Now you're not here.

Like the sun thru the trees
You came to love me
Like a leaf on a breeze
You blew away.

Through autumn's golden gown we used to kick our way
You always loved this time of year
Those fallen leaves lie undisturbed now
'Cause you're not here
'Cause you're not here
'Cause you're not here.

Like the sun thru the trees
You came to love me
Like a leaf on a breeze
You blew away.

A gentle rain falls softly on my weary eyes

As if to hide a lonely tear
My life will be forever autumn
'Cause you're not here
'Cause you're not here
'Cause you're not here.

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Is it true the amazing secret of TELECULT POWER AUTOMATICALLY BRINGS YOU ANYTHING YOU DESIRE...

And in 10 seconds starts to draw Riches, Love, Fine Possessions, Friends, Power, Secret Knowledge, and much more into your life? See for yourself!

Yes, a staggering miracle has happened; A brilliant psychic researcher has discovered a secret—so powerful that it is said to bring your desires to you, from the invisible world, like a blazing streak of lightning!

Yes, how would you like to be able to sit in your living room, give the command for love, and instantly have your loved one appear at your side? Or give the command for money, and suddenly find a big, thick roll of dollars in your hand?

Now, an astonishing book called TELECULT POWER lays bare this magic secret, and shows how it can bring fortune, love, and happiness. "All opinions stated here accurately reflect my views," says Reese P. Dubin, author. In his book he makes this shocking claim...

"Great Wealth And Power Can Be Yours!"

Admittedly, the concept this book proposes is completely opposed and contrary to normal human knowledge and experience. "But at this very moment," says Mr. Dubin, "I have startling proof that I want you to see with your own eyes! I want to show you..."

- "How diamonds and jewels have appeared, seemingly out of nothingness, shortly after the use of this strange secret!"
- "How a man used this method for a pocketful of money!"
- "How a woman used it to fill an empty purse!"
- "How a farmer received a pot full of gold!"
- "How another user Teleported a gold jewel box to her, seemingly out of thin air!"
- "How a woman used this method to regain her lost youth!"
- "How a man, growing bald, claims he renewed the growth of his hair with this secret!"
- "How a woman used it to bring her mate to her, without asking!"
- "How another woman summoned a man to her—out of thin air!"
- "How a man heard the unspoken thoughts of others, with this secret!"
- "How a woman saw behind walls and over great distances, with it!"
- "How a man broadcast silent commands that others had to obey!"

Let us now clearly demonstrate to you the scientific basis behind the new wonderworking, Miracle of TELECULT POWER!

"How Telecult Power Brings Any Desire Easily And Automatically!"

For many years, Reese P. Dubin dreamed of a way to call upon the invisible forces at work all around us. He spent a lifetime digging and searching for the secret. These investigations brought him knowledge that goes back to the dim recesses of the past.

One day, to his astonishment, he discovered that he could actually broadcast silent commands, which others instantly obeyed. Using the secret he tells you about in this book, he tried it time after time—commanding others to sleep, get up and come to him, talk or not talk—and act according to his silent wishes. It worked every time!

Working relentlessly from this evidence, Reese P. Dubin succeeded in perfecting a new kind of instrument—called a Tele-Photo Transmitter—that concentrates your thoughts, and sends them like a streaking bullet to their destination!

OTHERS OBEY SILENT COMMANDS! Writing of the success of this method, one user reports the following experience:

"I willed her to pick up and eat a biscuit from a plate in a corner of the room. She did so. I willed her to shake hands with her mother. She rushed to her mother and stroked her hands..."

"I willed her to nod. She stood still and bent her head. I willed her to clap her hands, play a note on the piano, write her name, all of which she did."

"No one can escape the power of this method," says Mr. Dubin. "Everybody—high or low, ignorant or wise—all are subject to its spell! And unless the person is told what's being done, he will think the thoughts are his own!"

HEARS THE THOUGHTS OF OTHERS! Experimenting further with the Tele-Photo Transmitter, Reese P. Dubin soon found that he could

"tune in" and HEAR the unspoken thoughts of others. He says, "At first, these hearing impressions startled me, and I took them for actual speech, until I realized that people don't usually say such things aloud! And their lips remained closed."

SEES BEYOND WALLS, AND OVER GREAT DISTANCES! Then he discovered he could pick up actual sights, from behind walls and over great distances! And when he "tuned in" he could see actual living scenes before him—as clear as the picture on a television screen!

MAKES WOMAN APPEAR—SEEMINGLY OUT OF THIN AIR! With mounting excitement, Reese P. Dubin launched one of the most exciting experiments in the history of psychic research. He wanted to see if the Tele-Photo Transmitter could bring him an actual material object! He chose, for this experiment, the seemingly impossible: an actual living person!

He simply focused the Tele-Photo Transmitter, by dialing the object of his desire. In a flash the door burst open, and there—standing before him, as real as life—was his long-lost cousin!

He stared and rubbed his eyes, and looked again! There—smiling, with arms outstretched in greeting—stood living proof of the most astounding discovery of the Century!

Dial Any Treasure!

You'll see how to use the Tele-Photo Transmitter, to summon your desires. This special instrument—your mental equipment—requires no wires, and no electricity. "Yet," says Mr. Dubin, "it can teleport desires, swiftly from the invisible world."

When you dial your desire—whether for riches, love, or secret knowledge—you capture its invisible, photoplasmic form, at which point "it starts to materialize!" says Dr. Dubin.

"Telecult Power can work seeming miracles in your life," says Mr. Dubin. "With it, it is possible to dial any desire—called a Photo-Form—then sit back, relax, and watch this powerful secret go to work!"

"Instantly Your Life Is Changed!"

With this secret, the mightiest force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubin, "whether it be riches, love, fine possessions, power, friends, or secret knowledge!"

Suppose you had dialed Photo-Form #2 for Jewels, for example. That's what Margaret C. did, in an actual example Mr. Dubin tells you about. Rich, glittering diamonds and jewels literally appeared at her feet: a pair of gold earrings, which she found that morning... a surprise gift of a pearl necklace, and matching silver bracelets... a beautiful platinum ring set with emeralds and diamonds, dropped on her front lawn!

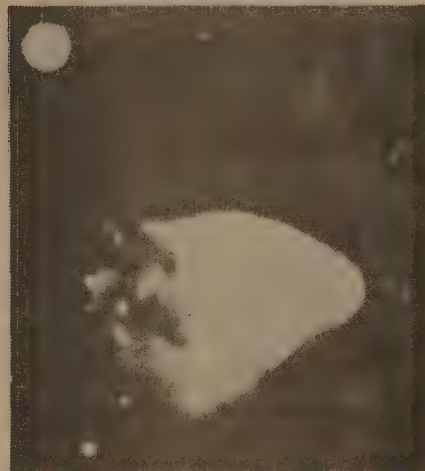
"Almost overnight," says Mr. Dubin, "it can start to multiply riches, bring romance and love... draw favors, gifts, new friends... or anything else asked for! It isn't necessary for you to understand why. What is important is that it has already worked for many others... men and women in all walks of life... worked every time... and it will work for you, too!"

Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial Photo-Form #1. Suddenly he felt a bulge in his pocket. Lo and behold! He took out a roll of money... easily enough to tide him over... What made him discover this forgotten cash?

Wins A Fortune

Armand H. reportedly used this power to actually "break the bank" at Monte Carlo. Using Telecult Power, he could forecast the run of the bobbing roulette ball... and tell roughly nine times out of ten whether the wheel would come up red or black, and almost every night the exact winning number. After a week—Armand H. had



a fortune in his bank account—and spent the rest of his life helping others!

Brings Mate Without Asking!

Mrs. Conrad B. reports that she was tired of "pursuing" her husband, as she called it. She wanted him to voluntarily do the things she longed for, take her places, show affection. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball games, or read the papers. Secretly Mrs. B. decided to try this method. She dialed Photo-Form #8 for Love! Instantly, her husband's attitude changed from boredom to interest and enthusiasm. And from that day forward, he showered her with kindness and affection! It was like a miracle come true!

The Power Of This Method!

There are so many personal experiences which I could recount, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few...

• **REGAINS HAIR GROWTH!** You'll see how a man had tension headaches so severe they were squeezing the hair out of his head. He tried this method, and his headaches vanished—and his hair resumed a luxuriant growth!

• **ROLLS DICE 50 TIMES WITHOUT MISSING ONCE!** As reported on TV, you'll see how a man used this power to roll the dice 50 times, without missing once, and—for the first time in the history of Las Vegas—walk away with \$500,000!

• **DISSOLVES ALL EVIL!** You'll see how this amazing secret revealed to Lawrence M. the people who were trying to make him look silly at work—actually revealed their secret thoughts—made them confess and apologize!

If TELECULT POWER can do all this for others, what riches, what rewards, what amazing results can it also bring to you?

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LE FREAK

(As recorded by Chic)

N. ROGERS
B. EDWARDS

Ah freak out, Le Freak c'est chic; freak
out.

A freak out, Le Freak c'est chic; freak out

Ah freak out, Le Freak c'est chic; freak
out

Ah freak out, Le Freak c'est chic; freak
out

Have you heard about the new dance
craze

Listen to us, I'm sure you'll be amazed

Big fun to be had by everyone
It's up to you, it surely can be done
Young and old are doing it I'm told
Just one try and you too will be sold
It's called "Le Freak" they're doing it
night and day

Allow us, we're show you the way.

Ah freak out, Le Freak c'est chic; freak
out

Ah freak out, Le Freak c'est chic; freak
out

Ah freak out, Le Freak c'est chic; freak
out

Ah freak out, Le Freak c'est chic; freak
out

Ah freak out, Le Freak c'est chic; freak
out.

All that pressure got you down
Has your head spinnin' all around
Feel the rhythm chant the rhyme
Come on along and have a real good
time

Like the days of stompin' at the Savoy

Now we freak, oh what a joy
Just come on down to "Fifty-four"
Find a spot out on the floor.

Ah freak out, Le Freak c'est chic; freak
out

Ah freak out, Le Freak c'est chic; freak
out

Ah freak out, Le Freak c'est chic; freak
out

Ah freak out, Le Freak c'est chic; freak
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out

Ah freak out, Le Freak c'est chic; freak
out

Ah freak out, Le Freak c'est chic; freak
out.

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LOVE ME AGAIN

(As recorded by Rita Coolidge)

ALLEE WILLIS
DAVID LASLEY

I want to say I love you
I want to say I care
Even tho' you may not feel the same
I'm not afraid to wait cuz I know you'll
change
Love ends and so love begins my friend
Love me again
Love me again.

If love were a road I'd be walking
If you were still the key I'd be home
Open your heart and let me walk in
Open your eyes and love me again
Love ends and so love begins my friend
Love me again
Love me again.

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DOWN SOUTH JUKIN'

(As recorded by Lynyrd Skynyrd)

RON VAN ZANT

Well old Billy Joe told me
Said that ev'rythin's lookin' fine
He got the place all secured
Got the ice box full of wine
He said now hurry on over, don't be late
He got three lovely ladies that just
won't wait
Do some down south jukin'
Lookin' for peace of mind.

Now put your Sunday pants on
As you get out on the road
We been workin' all winter
And I think it's time we let go
I got three fat mamas sittin' all alone
Gonna sip my wine and get it on
Do some down south jukin'
Lookin' for peace of mind.

Now come Monday mornin'
Headed back to the fields
We will be doin' our thing
Boppin' it all o'er here
But come Friday night
When we head to town
Tryin' to pick up any woman hangin'
around
Do some down south jukin'
Lookin' for peace of mind.

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IT'S OVER

(As recorded by Electric Light Orchestra)

JEFF LYNNE

Summer came and passed away
Hardly seemed to last a day

But it's over

And what can I do
Music playin' in the air
Silence on a darkened street
'Cause it's over
And what can I do.

It's over, it's over all over
It's all over now

And the way you looked don't even
mean I'm down

When you kick up the sea and the sun
says goodbye

There is nothing much to speak of
And it's over, it's all over
Da da da da da da baby, baby
It's all over

Roll up to see me.

Looking over sunny days
Searchin' for the righteous wave
'Cause it's over

And what can I do
Lookin' from this distant shore
You ain't sailin' by no more
'Cause it's over
And what can I do.

It's over, it's over all over
It's all over now
And the way you looked
Don't even mean I'm down
When you kick up the sea
And the sun says goodbye
There is nothing much to speak of
And it's over, it's all over

Da da da da da da
It's over, it's over, it's over
It's all over

And what can I do
Ah it's over, it's over
It's all over
It's over, it's over
Don't shed a tear for me
It's over
Don't shed a tear for me
It's over.

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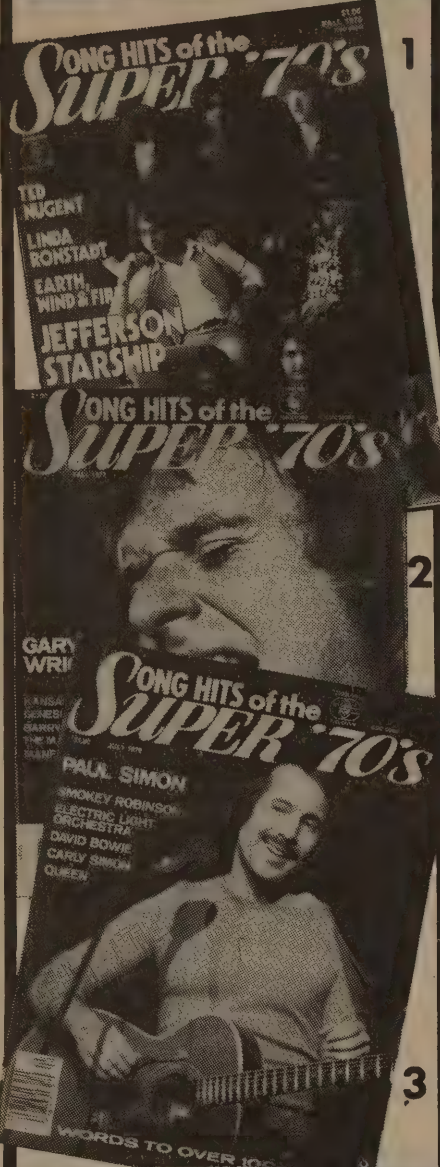


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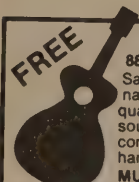
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(Our Love) DON'T THROW IT ALL AWAY

(As recorded by Andy Gibb)

BARRY GIBB
DEREK WEAVER

Maybe I don't want to know the reason
why

But lately you don't talk to me
Darlin' I can't see me in your eyes
I want you near but you're so far away
And it's losing you I can't believe
To watch you leave and let this feeling
die.

You alone are the living thing that
keeps me alive
And tomorrow (tomorrow) if I'm here
without your love

You know I can't survive
Only my love can raise you high above it
all.

Don't throw it all away our love
Our love don't throw it all away our
love

Don't throw it all away our love
Our love don't throw it all away our

love.
We can take the darkness make it full of
light
But let your love flow back to me
How can you leave and let this feeling
die

(Happy room)
This happy room would be a lonely
place when you are gone
And I won't have your shoulder for the
crying on
(No other love)

No other woman's love could be as true
I'm begging you.
(Repeat chorus)

We changed the world we made it ours
to hold
But dreams are made for those who
really try

This losing you is real
But I still feel you here inside.
(Repeat chorus)

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STRANGE WAY

(As recorded by Firefall)

RICK ROBERTS

Didn't I hear you cry this mornin'
Didn't I feel you weep
Teardrops falling down on me
Like rivers in my sleep.

In my dream of laughter
You came creeping with your fears
Telling me your sorrow
In the trace ends of your tears.

That's a strange way to tell me you love
me

When your sorrow is all I can see
If you just want to cry to somebody
Don't cry to me
No don't cry to me.

Didn't I hear your voice this morning
Didn't you call my name
I heard you whisper softly
But the words were never plain
And in your dream of darkness
I came shinin' like a sun
Waiting for the laughter
But the last I never caught.
(Repeat chorus)

Didn't you feel alone this mornin'
Didn't you need a friend
And in your darkest hour you came run-
nin' back again.

In my dream of laughter
You came creeping with your fears
Telling me your sorrow
In the trace ends of your tears.

That's a strange way to tell me you love
me

When your sorrow is all I can see
If you just want to cry to somebody
Don't cry to me
No don't cry to me
Don't cry to me
Don't cry to me
Don't cry to me.

That's a strange way to tell me you love
me

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me

That's a strange way to tell me you love
me.

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EVERYBODY NEEDS LOVE

(As recorded by Stephen Bishop)

STEPHEN BISHOP

Everybody needs love
You're no exception to the rule
And don't make me feel like a fool.
Everybody needs love
From the old man sleeping in the corner
Everybody needs love
To the baby smiling in a hurricane
Everybody needs love
Why wait around for the sun to shine
Everybody needs love
Don't you worry, love will find you in
time.

'Cause I'll try a little harder
You'll see it my way someday
Open up
Let me in
Let me in
Let it begin.

There's been a whole lot of women in
my life
But you got 'em beat by a mile.

So hold on to your heart
You can't stop it once you start
'Cause you know yes you do.

You need me
You need me
I need you.
(Repeat chorus)

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WHAT YOU WON'T DO FOR LOVE

(As recorded by Bobby Caldwell)

BOBBY CALDWELL
ALFONS KETTNER

I guess you wonder where I've been
I searched to find a love within
I came back to let you know
Got a thing for you and I can't let go.
My friends wonder what is wrong with
me

Well I'm in a daze from your love, you
see

I came back to let you know
Got a thing for you and I can't let go.

Some people go around the world for
love

But they may never find what they
dream of

What you won't do, do for love
You've tried everything but you don't
give up

In my world only you makes me do for
love what I would not do.

But then I only want the best it's true
They can't believe the things I do for you
What you won't do, do for love
You've tried everything but you don't
give up

In my world only you makes me do for
love what I would not do
Makes me do for love what I would not
do.

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MOODY BLUES

(continued from page 16)

relatively hot rhythm track propels this light - hearted vamp about The Rush To The Top peppered with nostalgic asides like "They made a good bowl of chili at the jazz club / They played a good game of football in Mucron" and "Avenue Tombola and social / we just drove right on by." All of this leads to another of the Moodies' time - worn *Inevitable Conclusions*, but this time Hayward (hopefully) twists the satirical knife a bit: "We were on our way to the big time baby / to the great gold record in the sky / But can you tell me why?" On the strength of everything they've recorded since their first hit single, "Go Now," I, for one, can't think of a single solitary reason.

If *Octave* is indeed a democratic group effort, one might wonder why Justin Hayward's material dominates the

album. He's written four of the ten songs — mostly vapid love coos chock full of non-specific nature imagery with titles like "Driftwood" — while the rest of the tunes are fairly evenly divided between the other guys. Mr. Pinder, he of the keening synthesizer and quavering self-importance, subliminally announces his exit by offering up only one track, the appropriately execrable "One Step Into The Light."

Everything you ever hated about the Moody Blues is wrapped up in this stinkeroo. A series of heart - stopping clichés wallowing over a smarmy melody line with key words like "Life Force," "Truth," "Free," "Be" and "Choose" set in bold type just in case you missed the point while absently scanning the liner. Or, how about stunning couplets like "All the old things are returning / Cosmic circles ever turning" and "There's one thing I can do / Play my mellotron for you?"

Richard E. Aaron

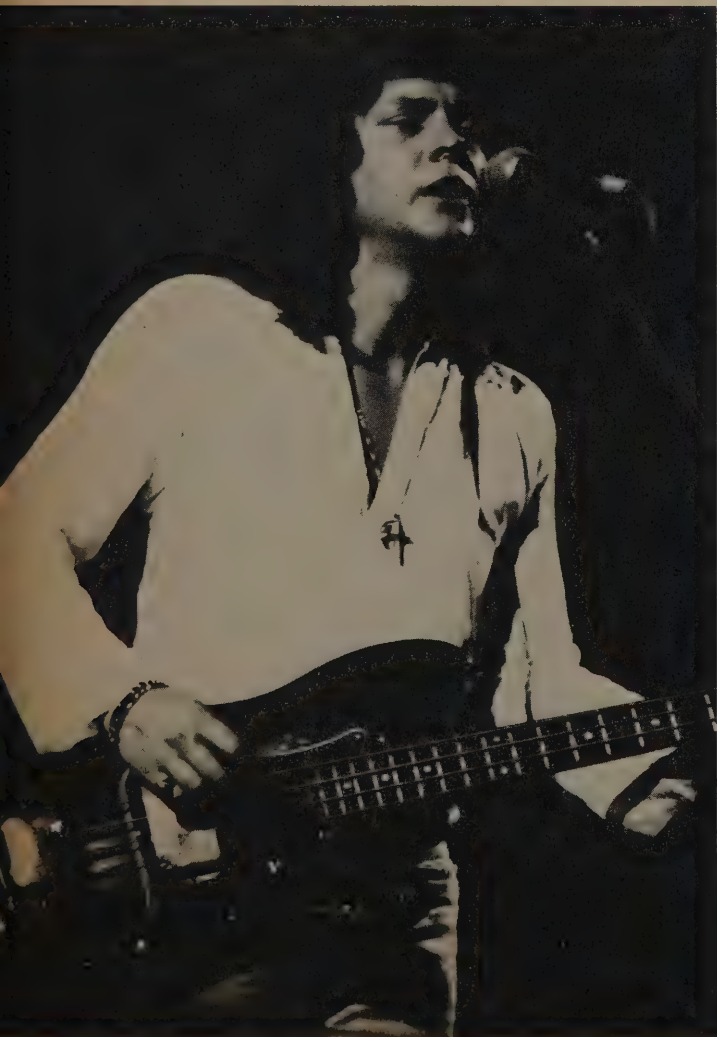


"We've all been very busy with individual projects for the last few years, and the time just felt right for us to record together."

Gee, I don't think so Mikie. I'll just have to struggle towards redemption without your mellotron coaxing me along.

John Lodge's aforementioned "Steppin' In..." (might as well be "Steppin' In A Calzone" for all it reveals to us) and "Survival" (the ponderous oeuvre that yielded the deathless quote which

opens this piece) don't exactly set him apart from his compères either. In "Survival," he asks us the possibly rhetorical question "Where do I go from here?" Again, based on the strength of his recent material, one might suggest a shiny new BP station in Sussex as a possible alternative.



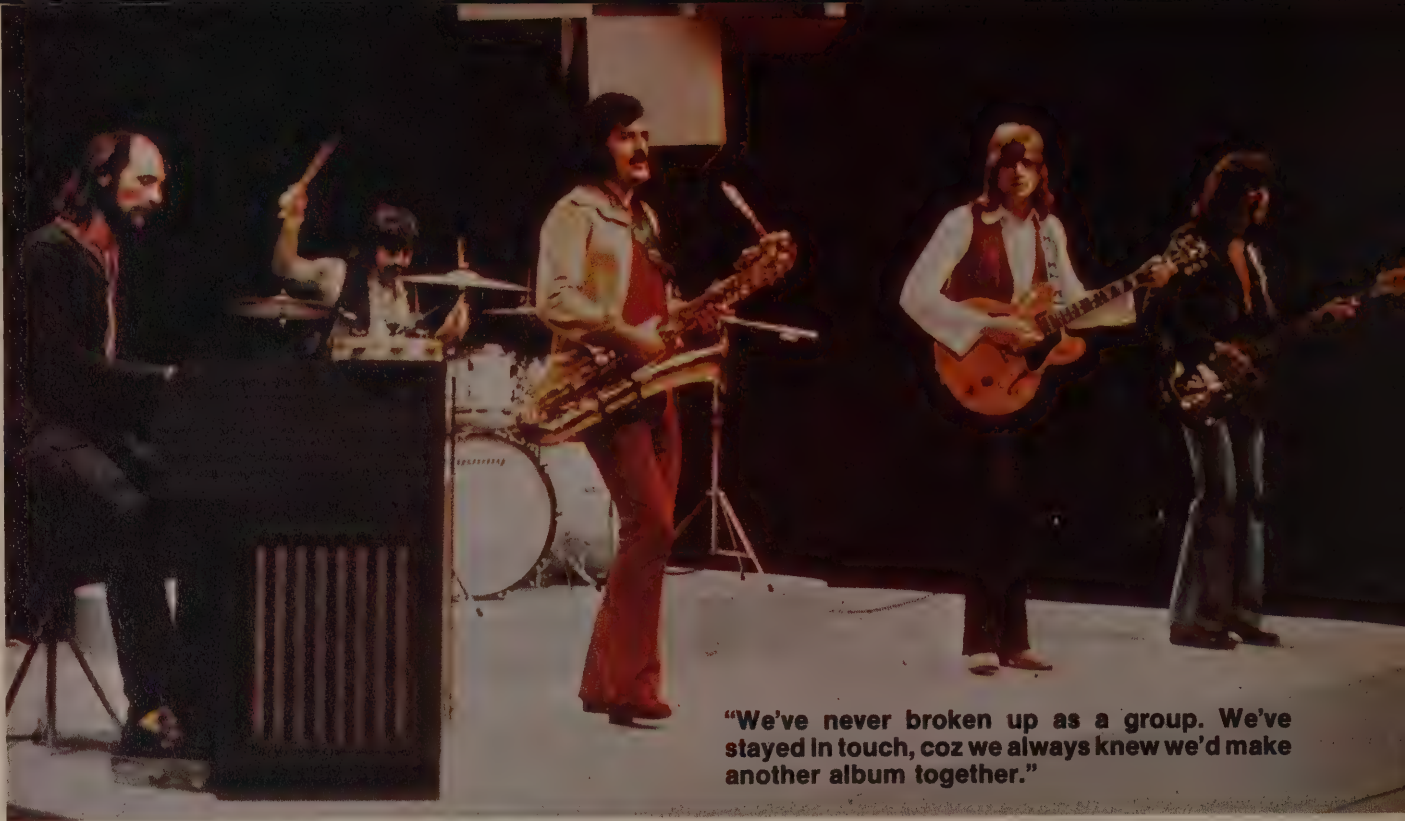
John Lodge

Chris Walter/RETNA



Mike Pinder

Chris Walter/RETNA



"We've never broken up as a group. We've stayed in touch, coz we always knew we'd make another album together."



Justin Hayward

Ray Thomas' "I'm Your Man" almost sounds like a soul ballad with the opening guitar fills and the standard minor 7th chord progressions, but the definitely *un-funky* drumming quickly dispells this fanciful notion. And lines like "I'm just a man but I'm yours" don't exactly distract us from the incipient torpor of the rhythm track. In fact since

synthesizer provides the background music. For those of you who saw through these charlatans light-years ago, I offer them up as graphic evidence of the problem I had cranking out over 500 words of copy about the Moody Blues: "The world keeps turning" ("Under Moonshine" - Ray Thomas), "Two lonely people can mend a broken



Graeme Edge

there's precious little else one can say about this album, I'll leave you with some of the more pithy lyrics so that all of you hard-core Moody Blues fans can turn them over in your dynamically expanding consciousness like a mantra to be intoned in perpetuity as the annoying wheeze of Pinder's

heart" ("Top Rank Suite" - Justin Hayward), "The truth will set us free" ("One Step Into The Light" - M. Pinder), "I saw the writing on the wall" ("Had To Fall In Love" - Justin Hayward) and, of course, "Time waits for no one" ("Driftwood" - Justin Hayward). □

Chris Walter/RETNA

Chris Walter/RETNA

KENNY LOGGINS

(continued from page 28)

band and he's touring to promote the lp's. Although he isn't as wealthy a man as he could have been as a member of L&M, he's definitely pleased with his career and with his future.

"When you are trying to prove yourself there is a nervous energy that makes everything really exciting. I think that lack of nervous energy that a new band has is what compounded to make Loggins & Messina break up. Nobody is to blame, it just happens," explains Kenny.

When *Celebrate Me Home* was released last year, the first thing Kenny Loggins did was put together a band to play on the road. He enlisted Jon Clarke and Vince Denham (the horn players from Loggins & Messina's band) and George Hawkins (the bassist from L&M). Then, the four of them spent time auditioning other players.

"When I put this band together I wanted to find young players, not a bunch of studio mercenaries. I wanted guys who really wanted to play. Some of the guys in my band had never played before more than 300 people until they joined me. We spent a whole month auditioning players," says Kenny. Brian Mann (keyboards), Tris Imboden (drums) and Mike Hamilton (guitar) are the three new members who have become permanent additions to the band.

"The first show we played last year was with Fleetwood Mac; we played for 50,000 people. They were all scared to death, but they played great. They all put their asses on the line and they played great," boasts Kenny.

(It's interesting to note that Fleetwood Mac were the opening act on one Loggins & Messina summer tour several years ago. Last year, Kenny Loggins was able to take his new band out and play almost 70 dates with Fleetwood Mac — this time as *their* opening act. The favor was returned, you might say.)

Kenny recalls those dates last year: "As an opener for Fleetwood Mac, I found that about 50% of the people I was playing to had never even heard of Loggins & Messina. People forget really quick and that's why you have gotta keep pumping at them if you want to get anywhere."

The way to keep pumping is to tour; recording great albums just don't do the trick anymore. So, Kenny Loggins has led his band through some 170 odd dates. With the success of his *Nightwatch* album, the band can now headline its own small hall dates.

"We have *only* played about 170 dates, you know. It's only the beginning of the second year for us and we all still have a good time onstage because everything is still young. The band is just beginning to tighten up now; on a good night it's incredibly tight. The band and I are starting to get into that ESP thing — where we can anticipate each others moves. It reminds me a lot of the second year for L&M; the audience energy is similar,"



Merry Alpern/Lynn Goldsmith Studios

Some people might say that Kenny Loggins has more guts than brains...

relates Kenny.

Kenny Loggins has done one very important thing. He's recorded *Nightwatch* with the same band he toured with. Making his road players (half of whom were rookie session men) into his recording band was a smart move psychologically and musically.

He explains: "I think it's important to have the same players on the record because you get a more basically genuine ... they're just more concerned. I don't know if they play better or not, but they are more concerned. A real band will play with more commitment. Studio players feel it, but they play with a more relaxed cool. I wanted players on *Nightwatch* who'd try out different ideas with me. Studio guys don't go for that; they just think of something to play and stick with it. I always thought that was a bad attitude. See, to a new player, they have something to prove and it isn't just another gig to them."

One thing that has made Kenny Loggins solo career much easier is the success of the single "Whenever I Call You Friend." With Stevie Nicks' distinctive vocal singing all over the song, it made for immediate airplay. But the song

was something that Kenny had been working on for a long time and asking Stevie to sing was a last minute decision on his part.

"I was developing the melody of 'Whenever I Call You Friend' on the road last year. I got a call from Melissa Manchester that she wanted to co-write some songs with me. I took that melody over to her to get the ball rolling. She liked it and she wrote some lyrics to it. I added more lyrics to it before I recorded it.

"I always thought of the song as a duet, so I asked Stevie Nicks to sing with me on it. I'd met her about three years ago when Fleetwood Mac were opening for L&M and last year I was their opening act. We got to know each other and we had always wanted to do something together. So, when this song came up I felt it'd be right for us. I guess it was," says Kenny sheepishly.

So, Kenny Loggins has the strength of a hit record and a big album behind him. He has all of the luxuries of making his own decisions as a solo act and the security of having a real band behind him as well. No wonder he always smiles onstage ... and off. □



"During the movie the make-up people that we met showed us a few secrets and tricks that we didn't know up until that time."

KISS

(continued from page 31)

after seeing the stunt man like two weeks, I related to him as me. And after seeing the stand-in I said that guy doesn't look at all like me."

While Ace feels that making the movie wasn't much of a change from previous film efforts for promos and tv, Paul sees it as a definite change of pace. "You really have to respect actors and actresses after doing something like that," he observed. "Just sitting around in a trailer all day and being on call."

The actual making of the film didn't take that long. As Paul points out, "We weren't dealing with uhm ... We were dealing with high entertainment as opposed to high art. And it wasn't a Hitchcock film and it's not a Bergman film. It depends on what you want to get out of it. And there wasn't that much to get out of it. It's entertainment. There's no deep message. So there wasn't ten takes of anything. If anything there might be three

takes."

"That's as far as they go, then they send you back to the trailer," I say.

"Yeah. We'll call you in a little while," says Paul remembering those stage waits.

Speaking of high art and entertainment, I ask Paul if there's been a change in Kiss's notions of such things — for as I said earlier, Kiss have aspired to some things which have turned out differently than their initial dreams. Was there a point where Kiss really felt the necessity of making high art movies and records and then realized that what they should do is entertain?

"I don't know. I think what we thought we might have been in the beginning was not what we turned out to be. My concept of what we were in the beginning was not what we turned out to be. I saw us differently. I guess good entertainment is high art. So basically we've achieved both."

I point out that there have seemed to be times when the band was going for high art, or

seemed to be, when I would wonder why they just didn't stick to entertaining.

"The only time I can think of anything like that is like with *Destroyer* with an album like that. Everything has reasons. At that point we were a little scared of what to do after *Alive* because we went from selling two hundred thousand albums let's say to selling millions of albums. And at that point everybody was saying this is it they've had their big album now it's down hill from here so we decided to be a little artsy and we learned quite a bit from doing that. We didn't have to use everything we got out of it. I learned a lot, and it shows up on this record. Just technically and just refining, bringing across a big sound without necessarily bringing across a distorted sound."

Gene Simmons is the Kiss who gains most, in my mind, by the Kiss move to the movies. Gene is a natural, a character who has unquestioned acting ability in the role he plays.

"What I said to you about three years back, that we could be the next Bowery Boys," says Gene.

"That would be wonderful, every Saturday afternoon at your local theater," I interrupt.

"I hope that kind of stuff comes back, you know," says Gene.

"I do too. I'm counting on it. Since we're going into the dark ages I'd like all that to happen," I add.

Gene is concerned with the continuation of the Kiss movie career after this first tv movie is aired. "They're accepting scripts right now for the feature movie," he tells me. "In January or February we're going to sit around to discuss what we're going to do. There are offers by two major studios. I mean millions and millions, to do a series of movies over the next four years."

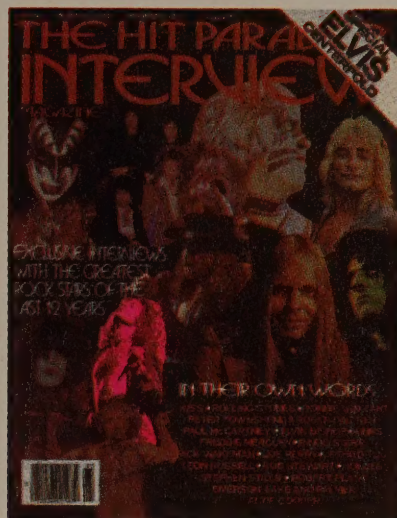
So there is no doubt that Saturday afternoon at the movies will be a Kiss double feature. And that Kiss are the new Abbott and Costello. □

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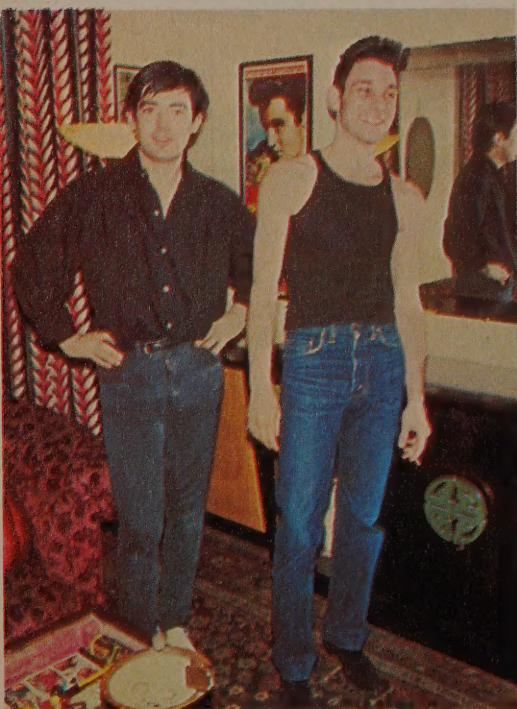
Backstage



The Johansen band line-up for a photo before show time. Left to right are Tom Trask, Frankie LaRocka, David Johansen, Buzzy Verno, John Rao, and Syl Sylvain.



Enjoying a night on the town are David Johansen and Cheap Trick's Rick Nielson.



Robert Gordon (R) and Chris Spedding meet to start work on Robert's next album. Chris is producing the lp and playing guitar.



Clash pose on rainy N.Y. streets during a break from recording their latest lp at NYC's Record Plant.

ALL PHOTOS BY BOB GRUEN

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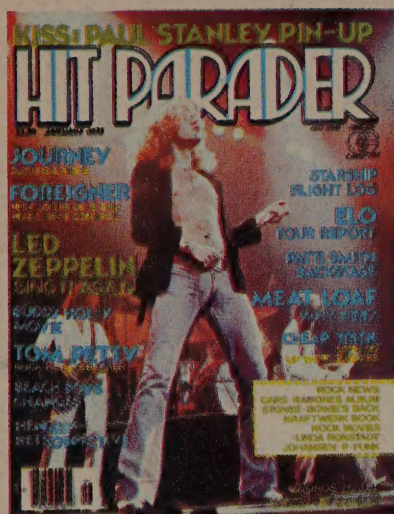
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